The Biggest Name In Pictures Today!

IT IS THE NAME of the company with rivet-like precision, and one big picture success after another at the exhibitors and public.

September 11th, Rupert Hughes' "The Old Nest" was released. Within one month this remarkable picture had broken attendance records in every state in the union, a picture that is helping all pictures.

On October 2nd came "Dangerous Curve Ahead,"—a picture that writers write about, a production that for sheer cleverness cuts out for itself a new path in accomplishment.

And right now, the great sensational love romance, Sardou's "Theodora," the most significant, impressive and spectacular production that the whole world has ever known is playing to the utmost capacity at a legitimate theatre in New York, the Astor. The crowds are so great as to demand police protection for the lobby.

To-day the biggest name in the picture business is that which has delivered these great successes—the name that stands for such pictures as "Poverty of Riches," "The Man From Lost River" and "Doubling for Romeo."

Soon you will see "The Sin Flood," a very great picture indeed!

For months we have warned you to watch Goldwyn. Keep watching now! It is the biggest name in pictures to-day—Goldwyn!
Playgoers Pictures Presents

ACROSS THE DIVIDE

with

ROSEMARY THEBY and REX BALLARD

Produced by
G. & J. Photoplay Company

Distributed by Playgoers Pictures
through Pathé Exchange

The divide of honor or disgrace; the pass of passion or tender love; the bridge of bravery or cowardice; the gateway of gratitude or selfishness—that's what the Divide means in this sweeping Western drama which registers a direct hit upon the hearts and emotions of your patrons. You can promise them an actionful, interesting and satisfactory feature, with the safe assurance that "Across the Divide" will make good your promise.

Now Booking
A Great New Star in a Great Big Play!

Jack Holt’s first star picture! A star that represents all that is best in American manhood. A star who’s had the public with him from the moment they saw him first.

A Paramount Picture


Jesse L. Lasky presents

JACK HOLT

in

“The Call of the North”

The play that made the Far North famous!

A hit in the book, a hit on the stage. The play that a hundred writers tried to imitate—and couldn’t. The play whose every scene has a thrill for every man, woman and child in the country.
If it's worth TWO DOLLARS in New York—What's it worth in your town?

The Criterion, New York, is packed twice daily with people who want to see "Forever." All seats are reserved, and the top price is two dollars. And the crowds prove that the picture's worth it.

The critics said:

"One of the three best pictures ever made in America, if not the very best."—New York World.

"As a development of the film art the play is little short of marvelous."—New York Telegraph.

"Sets a new standard for American films."—New York Call.

"Remarkable for the exquisite portrayal by Miss Ferguson."—New York Globe.

"The best work Wallace Reid has ever done. A notable achievement."—New York American.

"George Fitzmaurice has never done anything better. The whole picture deserves all praise."—New York Mail.

ADOLPH ZUKOR PRESENTS

Elsie Ferguson

and

Wallace Reid

in

"Forever"

Based on

"Peter Ibbetson"

a George Fitzmaurice

Production

From the Novel by George Du Maurier
and the Play by John Nathan Raphael.
Scenario by Ouida Bergere.

A Paramount Picture
The Blot

LOIS WEBER

Never made a picture that did not have a box-office angle—a live, big exploitation theme.

"The Blot" hits 'em square between the eyes with the question, "Is the greatest BLOT on American life the begrudging, starvation treatment of our teachers?"

The smashing turmoil of real drama backs up these exploitation possibilities.

Motion Picture News said, "a splendid example of Lois Weber's powers."

Moving Picture World declared, "a strong appeal to the public."

Wid's Daily pronounced it "splendid human interest."
ABEL GANCE'S
sensational production

"I
ACCUSE"

With adequate exploitation—and "I Accuse" is rich in exploitation opportunities—every theatre will find this picture a tremendous business getter.

UNITED ARTISTS CORPORATION
MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
Here is the greatest

MARY PICKFORD
picture ever released

"Little Lord Fauntleroy"

A book that has delighted millions a
story that lives in the memory of all
the men and women who were yesterday's
children, made into a glorious film for
the joy of young and old the world over

FROM FRANCES HODGSON BURNETT'S FAMOUS STORY

SCENARIO BY BERNARD McCONNIVLE
PHOTOGRAPHY BY CHARLES ROSEBER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH
HIRAM ADAMS, PRESIDENT
THE NEW SERIES OF WESTERN PRODUCTIONS

Featuring

WILLIAM "BILL" FAIRBANKS

JUST THE KIND OF WESTERN PICTURES
THE EXHIBITOR HAS BEEN LOOKING FOR

A THRILL A SECOND   A STUNT A MINUTE
SPEED, SPEED, MORE SPEED

THAT'S THE KEYNOTE THROUGH EVERY

"BILL" FAIRBANKS
WESTERN FEATURE

See One and You'll Book Them All

BUT DO IT NOW

Through Your Nearest Exchange

ATLANTA, Southern States Film Co., Inc.
BOSTON, Peerless Pictures, Inc.
BUFFALO, Pioneer Film Corp'n.
CHICAGO, Reelerraft Exchange.
CINCINNATI, Fine Arts Film Exchange.
DALLAS, Southern States Film Co., Inc.
DETROIT, Detroit Film Co.
INDIANA, Popular Picture Plays, Chicago, Ill.
KANSAS CITY, Richards & Flynn Film Co.
JACKSONVILLE, Southern States Film Co., Inc.
LOS ANGELES, Co-operative Film Exchange.
LOUISVILLE, Big Feature Rights Corp'n.
MINNEAPOLIS, Tri-State Film Co.
MILWAUKEE, Wisconsin Film Corp'n.
MEMPHIS, Southern States Film Co., Inc.
NEW YORK, Pioneer Film Corp'n.
NEW ORLEANS, Southern States Film Co., Inc.
OMAHA, Fontenelle Feature Film Co., Inc.
PHILADELPHIA, 20th Century Film Co., Inc.
PITTSBURGH, Columbia Film Service, Inc.
ST. LOUIS, Pioneer Film Co.
SAN FRANCISCO, Co-operative Film Exchanges.
SEATTLE, Seattle Film Exchange.
WASHINGTON, Super Film Attractions, Inc.

HERE ARE SIX

"BILL" FAIRBANKS
WESTERN FEATURES

Each One Now Ready
Make Your Profits Sure

The Broadway Buckaroo
Go Get Him
A Western Demon
Hells Border
Fighting Heart
Daredevil of the Range

WESTERN FEATURE PRODUCTIONS, INC.
5544 HOLLYWOOD BOULEVARD

LOS ANGELES, CAL.
Mighty Fine Atmosphere and Characterization Feature This

L. J. Selznick presents
"A MAN'S HOME"
Ralph Ince Prod.—Selznick

DIRECTOR.................. Ralph Ince
AUTHORS.................. Anna S. Richardson and Edmund Breese
SCENARIO BY................... Edward J. Montagne
CAMERAMAN.................... William Black
AS A WHOLE.................. Very interesting drama. No "movie stuff." Should get by very well
STORY:...... What happens in your neighbor's house day after day. Quite natural and true to life. Should be liked
DIRECTION................. Very good. Held tempo splendidly. Melodrama at end not essential
PHOTOGRAPHY.............. Very fine LIGHTINGS..................... Excellent
CAST.............. Uniformly fine. Much better than is usually put together. Harry T. Morey, formerly Vitagraph star, excellent as the man. Kathlyn Williams fine as wife. Little Faire Binney excellent as daughter, and Grace Valentine and Roland Bottomly make fine pair of crooks. Matt Moore the lover
EXTERIORS............... Very good
INTERIORS............... Look like the real thing
DETAIL....................... Splendid
CHARACTER OF STORY........ Especialy fine for houses of the best type
LENGTH OF PRODUCTION........ 5,800 feet

Here's an unusual picture from Selznick. It should cause a lot of talk. It should secure a lot of newspaper space because it presents the sort of problem that is being faced in many homes in this country, the problem of the wife having too much money and being away from her husband too much, the influence of bad company and the necessity of protecting the daughter. Now all of these are very definite problems. There are few families indeed that haven't a skeleton of some kind and many of the troubles of the day are the result of internal difficulties in the home superinduced by one of these very questions.

Too much cannot be said of the manner in which Ralph Ince has held the tempo of this production. For practically throughout the entire length there were many opportunities afforded of going wrong, but he has skillfully avoided the temptations to bring in typical and usual "movie stuff," although he has drifted a bit to melodrama at the finish when he stages a fight. Not one of the usual Harry T. Morey sham hang affairs, but just the same a fight—where the man finally wakes up and the cheap villain gets it good and plenty.

He deserves also special consideration for the cast assembled. Harry T. Morey makes his first appearance since leaving Vitagraph, where he was a star for many years, and Kathlyn Williams, another excellent player, is fine as the wife. The crooks, presented by Grace Valentine and Horace Bottomly, are natural, and little Faire Binney is excellent as the child.

Briefly the story tells of what happens to a rich man so immersed in his business that he lets his wife go her way, how she falls into the hands of a pair of slick adventurers and pays dearly for it, almost to the point of forcing a break of the marriage planned for her daughter to the son of an aristocratic family. How the husband steps in and brings things around, how he finds happiness with his wife, make a fine story, well rounded and ably produced. It is one of the pictures worth looking into. Better see this and don't give the other fellow a chance first.

Should Be Sure Fire. You Can Safely Make Promises

Box Office Analysis for the Exhibitor

Pictures that deal with home life, home events and natural affairs of every day are popular this season. "The Old Nest" and "Over the Hill" are but samples. Selznick has given you something unusually worth while in "A Man's Home" and you can tell your people it is something in which they are deeply interested. Because they are. Tell them it is a story of the home, of everyday people, told in a natural, easy manner, and that they will surely like it. You can make promises for this safely. It might be well to have the local editors and ministers of importance see this before you put it on, because it may get you some unusual publicity. For catchlines something like this: "A Man's Home" is like your home, like your family affairs. See how they look when presented on the screen at the blank theater."

Don't Give the Other Fellow a Chance First!
Announcing

Method of Distribution

for

CHARLES (CHIC) SALE★

in his first Exceptional Picture

“His Nibs” Syndicate, Inc.
L. L. Hiller, President
Longacre Building
42nd Street and Broadway
New York City

has purchased this production outright for the United States, to whom Exceptional Pictures respectfully refers all inquiries already received for first runs.

“His Nibs” Syndicate, Inc., will exploit the picture on the INDEPENDENT MARKET.

Exceptional Pictures Corporation takes this opportunity of expressing to the exhibitors and independent buyers of the country, its sincere appreciation for the unusual preliminary interest they have displayed in this Exceptional Picture.

... and to state that the exploitation and advertising thus far conducted has been merely the beginning of a tremendous campaign which will embrace trade journals, regional publications and national publicity.

Furthermore desiring to assure everyone who shall in the future be associated with “His Nibs,” that they may depend upon any and every cooperation it is in the power of the organization of Exceptional Pictures to extend.

Exceptional Pictures Corporation

Alexander Boyliss
Vice President & General Manager

Executive Offices
7540 Broadway
New York City

★ “His Nibs” is the first of a series to be made by Exceptional Pictures starring Charles (Chic) Sale.
Exact reproduction of a Ritchey twenty-four sheet to be used by the theatres of the country in exploiting this unique offering.

Exceptional Pictures presents

CHARLES (CHIC) SALE
in
"HIS NIBS"

Unusual in theme, in presentation, and in the work of Mr. SALE, America's foremost delineator of rural characters, who plays every important role in this Exceptional Picture.

A guaranteed audience-winning production.
"HIS NIBS" believes in advertising

LET'S LISTEN TO "HIS NIBS":

"It'd be a mighty easy task to tell you folks a funny story about the "advertising" business.

"But, I reckon I'll let the film do the story telling."

"It's goddam certain when you get a pitch in with every man playing with people, you've got something your customers are going to buy.

"Aye, when the film's so different from anything you've ever seen before, that it makes you all laugh yourselves sick. Why, consider it, you'd do a business leggone. I bust the walls of your pitchur house.

"It's been eight years and if I've ever seen a better pitchur than this, I'll shut up and bein' me. "HIS NIBS""

CHARLES (CHIC) SALE

Presenting some of the rarest stars on the American stage today

Supported by: George Arliss, Joe Urban, Ada Blanche, and a host of favorites

PRESENTED BY

EXCEPTIONAL PICTURES CORPORATION

ALEXANDER BLUYFF

1240 RIVER AVENUE, NEW YORK CITY

IT'S AN EXCEPTIONAL PICTURE

BEING PREPARED FOR NOVEMBER RELEASE
"The Four Seasons"—Scenic

What poetry is to language "The Four Seasons" is to motion pictures. It is a classic, and the most eloquent exposition of the power of the screen for what is beautiful.

"The Four Seasons" is a scenic presenting the four seasons of the year. Starting with Spring, it shows some of the most beautiful scenery ever seen upon the screen, such as: the blossoming of trees; birds building their nests; wild animals; mountains clad in laurel and other flowers, and many other sights common to that time of the year. Spring blends into summer; summer blends into fall, and fall blends into winter in a natural way, carrying the spectator along, making him a witness of the glory of nature.

This picture could most certainly be used as an argument against reformers, who want the motion picture fettered not because they mean to benefit mankind, but because they want to profit either politically or financially.—Urban; 3,830 ft.; 44 to 54 min.

Address Your Inquiries to

KINETO COMPANY OF AMERICA
INCORPORATED

71 West Twenty-third St. New York City
Coming!

A TOM MIX surprise

(You know Mix is the star who has never had a failure, and this is another Tom Mix success.)

A new kind of Tom Mix picture

The old Tom Mix plus a Tom Mix you never saw before - a still more lovable Tom Mix

A delightful treat for your patrons when

William Fox presents

TOM MIX

in

The Rough Diamond

Directed by Edward Sedgwick

Soon!
Dedicated to those who demand the BEST in motion picture entertainment—

FOX

ANNIVERSARY WEEK

Jan. 29th to Feb. 4th

Join the other thousands

Book FOX Pictures

For Seven Days of Big Box Office Success
In these days a proven Jewel Production is worth half a dozen unknown, untried pictures.

Ask your Universal Exchange today for their special low price offer on "Reputation" "Outside the Law" "Once to Every Woman"

For sure money, play the big three of 1921.
Playing at a DOLLAR TOP, "Quo Vadis" has just splintered records at the National, Washington, D.C. Arrayed against it—at fifty-five top—were the strongest features that could be culled from current screen attractions.

Triumphal runs in a score of big cities are being planned by Klaw & Erlanger as a result of the phenomenal showing in the Nation's Capital.

Showmen recognize the possibilities in George Kleine's revival of the famous classic; showmen everywhere are cashing those possibilities into profits.
THE BIGGEST CLEANUP OF THE YEAR FOR
STATE RIGHTS BUYERS

PRICE?—That’s the first question to confront the State Right Buyer. But you will find that Western Classics can give you an answer that will sweep you off your feet. If prices mean anything to a live-wire buyer, then this brand new series of 24 two-reel Western Classics will prove a gold mine. We do not want more than you can afford to pay, therefore our price will mean that territories will be closed very quickly. Will your name be inserted in our next week’s advertisement?

WESTERN CLASSICS are sure-fire westerns of a new and better kind—subjects that will be shown in 20% of all the theatres in the country. Each picture is far above the average subject of this type, being packed with stirring action—pathos—romance and death-defying thrills. State Right Buyers need short subjects that have power, pep and selling appeal—pictures that will bring you money and build up a following of satisfied and prosperous exhibitors.

Don’t let your competitor beat you to this unusual box-office series. Get in touch with us today—now!

First Three Two-Reel Sure-Fire Subjects:

“BULLETS AND JUSTICE”
Featuring Tom Pickford and Bill Patton, in a whirlwind, dramatic tale of the fast-dying west—a picture packed with thrills—daring horsemanship and human situations.

“THE HEART OF TEXAS PAT”
A stirring story of the border lands, replete with sensational stunts and a heart-throbbing theme.

“THE UNBROKEN TRAIL”
A smashing, virile drama of a lonely desert and its untold hardships.

Western Classics are being offered to the State Right Buyer at prices that will astonish them—a price that assures them an unusual profit in quick time. Three subjects are now ready for release, and the others are being produced in our Los Angeles Studio. If you are a buyer of decision and quick action NOW is the time to get in touch with our nearest office, for territories won’t last long on the terms we are offering. Our slogan is: “Small profit and a quick turnover.”

WIRE US—WRITE US—BUT GET THIS WINNING SERIES

WESTERN CLASSIC SALES COMPANY

Chicago: L. J. Pollard
BOB HORNER & FRED HIRONS
840 Transportation Bldg.
PRODUCERS

Los Angeles
1339 Garden Street
"GOOD and EVIL"

Ten thousand persons whirl through the action of this modern society drama—a gigantic spectacle worthy of the adjectives of P. T. Barnum.

A whale of a title for showmen to play with—“Good and Evil”—there’s the tinkling sound of box-office dollars in the words.

A wondrously beautiful woman to feature—Lucy Doraine—an eye-feasting revelation who starts a chorus of “ah’s!” and “oh’s!”

A tremendous story of Man’s love for Woman, and his battle with Temptation, Intrigue, Passion and Deception.

Presented by the Herz Film Corporation.
REVEALED!

Human Side of the Men and Women of the Screen

INTIMATE TALKS WITH MOVIE STARS

By EDWARD WEITZEL
Associate Editor of Moving Picture World

Richard Barthelmess
Alice Brady
Alice Calhoun
Helene Chadwick
Douglas Fairbanks
Geraldine Farrar
Elsie Ferguson
Lillian Gish
Dorothy Gish
Louise Glaum

20 TALKS

D. W. Griffith
Charles Hutchison
Mae Murray
Nazimova

20 PORTRAITS

Mary Pickford
Gloria Swanson
Norma Talmadge
Constance Talmadge
Pearl White
Clara Kimball Young

20 AUTOGRAPHS

A Book of Novel, Interesting and Amusing Chats with Twenty of the Leading Screen Artists, with Their Indorsements, Which Have Appeared in the

MOVING PICTURE WORLD

Ready for Distribution December 10, 1921

Appeals to the Exhibitor—the Movie Fan—General Public
Dignifies the Screen

This Entertaining Book Will Be Supported by an Extensive Advertising Campaign

Price $1.50

Address for Further Particulars

DALE PUBLISHING CO.

BOX 349

General Post Office: NEW YORK CITY, N. Y.
Swift, rushing, roaring action; thrill piled upon thrill—there you have the pulsating drama of "The Girl From God’s Country."

Every element craved by lovers of red-blooded, rapid-moving photoplays; the great mysterious spaces of the northwoods; the animals of the wilderness; a breath-taking aero-plane leap; a resourceful, pretty heroine.

Fifty-seven Keith houses are playing it to big business; it has just played simultaneous week engagements at two Cleveland houses, Circle and Strand; reports from every section are alike—"the thriller of the year."

Mr. Arthur James,
Editor-in-Chief,
Moving Picture World,
515 Fifth Ave., New York.

My dear Mr. James:

The October 22nd issue of the Moving Picture World, which I have just received, contains your editorial "Let These Men Be Praised," which is indeed very timely and should be appreciated by every exhibitor in the country.

The effort of William Brady, Saul E. Rogers and Jack Connolly in having put over the repeal of the five per cent tax is one that benefits every exhibitor in the United States. And while the bigger exhibitors enjoy the greater privilege of benefit, nevertheless this five per cent is perhaps more important to the small struggling exhibitor, who has had a great deal to contend with the past season.

Unfortunately, our industry is prone to take raps at some of our big leaders in the industry and seldom do they receive recognition and praise for a victory of this nature, which is even a more deserving compliment to them by reason of the unselfishness of their interests.

It is such editorials as yours that spur on other active and sincere workers for the industry. And in my humble way I desire to convey to you my thanks and appreciation for the distinguished compliment you pay this committee of three, headed by Wm. A. Brady.

Presenting compliments and best wishes, I beg to remain,

Yours very sincerely,

Eugene H. Roth
Cameo Classics present

HOME-KEEPING HEARTS

FROM THE STORY 'CHAIN' BY CHARLES BARRELL
Directed by CARLYLE ELLIS
Distributed by PLAYGOERS PICTURES

"The effective human interest and appealing atmosphere of 'Home Keeping Hearts' makes it worthwhile. It is a sincere attempt to present an interesting character study, drawn against delightful backgrounds, and containing many fine touches which take it quite out of the class of ordinary attractions".

Wid's Daily
ORE-COL FILM CORPORATION presents

THE FAMILY CLOSET
From the Saturday Evening Post story 'Black Sheep'
By Will J. Payne
Directed by John B. O'Brien
DISTRIBUTED BY PLAYGOERS PICTURES
through Pathé Exchange
Foreign Representative for Playgoers Pictures
Sidney Garrett

An absorbing drama of intrigue, excitement and romance wherein the hidden secrets of a man's past, lurking like the "skeleton in every closet", rise up to challenge the honor of his family.
A corking good mystery story and an amazing climax which tops off a feature of rare entertainment.

Now Booking
"Sure-fire"—
that's "Discontented Wives"
A title which brings throngs of men and women to your theatre; a drama of the hazards of married happiness which grips and holds; a production whose stirring unfolding has all the essentials of splendid entertainment, and, best of all, of never-failing box office merit; "Discontented Wives" is what the exhibitors call a "sure-fire" feature.

Book it!
Don't forget for a minute it's coming!

Mack Sennett's presentation of his first dramatic production -

"Molly O" with Mabel Normand

Directed by Richard Jones

Distributed by Associated First National Pictures Inc.

Released on the Open Market

Available to all exhibitors
The Finest Dog Story Screened!

H. O. DAVIS

presents

"THE SILENT CALL"

A tale of wild adventure, love and romance in the open spaces—with Strongheart, one of the most remarkable dogs that ever lived.

From the Saturday Evening Post story, "THE CROSS PULL," by Hal E. Evarts; directed by Jane Murfin, and adapted by Laurence Trimble.

A Jane Murfin and Lawrence Trimble Production

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to All Exhibitors
"Marshall Neilan has produced another picture of unusual merit—a picture that should appease the public appetite for 'something different.' 'Bits of Life,' a specimen of skillful craftsmanship, exemplifies Neilan's unerring flair for the things that satisfy the public, an ability which has been responsible for the production of a notable list of box office attractions. Nothing in the combined libraries of motion pictures can in any way emulate 'Bits of Life' in distinctive treatment. Individual pictures, with few exceptions, create for themselves a limited following; in 'Bits of Life' the target at which Neilan has aimed—and hit—is universal appeal. Recently a distinguished star, discoursing on the achievements of four producers of note, said: 'But Neilan, the greatest of all, appeals to everybody.' Those people who are lovers of satire will find it in this Neilan production; those who like comedy drama will not be disappointed; those to whom nothing but tense drama appeals have been provided for and, lastly, there is a surprise for all.'—Exhibitor's Herald.

"Neilan introduces a decided novelty to the screen in this film. Each of the four episodes are beautifully photographed, ably directed and capably acted. Affords good entertainment and its originality of construction should win popular favor. All-star cast contributes to its success."—Exhibitor's Trade Review.

Photographed by David Kesson

You've Been Looking for Some
You've got Marshall Neilan's name to bank on and a distinct novelty that's fine entertainment. You can pack 'em in. Go to it!

AN ENTERTAINING FEATURE

"An entertaining feature and satisfactory innovation. It can safely be recommended to exhibitors looking for a novelty. Carefully and correctly produced."—Motion Picture News.

NEW KIND OF ENTERTAINMENT

"It has action, incident and suspense and each episode tells its interest-compelling story. Any one of the four stories possess more entertainment than half the features presented. There is room for more like it, and it is hoped Mr. Neilan will not stop with this one adventure into a new kind of entertainment."—Moving Picture World.

AN UNUSUAL NOVELTY

"Marshall Neilan has given an unusual novelty to the screen. You can safely play this and do good business with it. You can talk about it as one of the real novelties of the season. It is the first time anything like it has been attempted. Your crowd knows Neilan. Bank on it and play him up."—Wids.

AN ASSURED SUCCESS

"Neilan has put over a real novelty of the utmost compactness and punch. It fairly vibrates with action, suspense and surprise. Some smashing concentrated drama and comedy. It's a whopper—an assured success."—Variety.


thing New! Well, Here It Is!
Notice

The title of the picture listed in our big Fall dramatic productions as "Woman and Superman" has been changed to

"All For a Woman"

A stupendous drama of the Loves of the mighty

Presented by
Andrew J. Callaghan

A First National Attraction

Watch for Further Details Later On This Sensational Production
Stirring the Barrel

MEN of successful experience in industry, commerce and finance are puzzled when they approach the moving picture business to find an apparent chaos that defies their most careful study. They know that the public is paying its money to be entertained. They know that this entertainment is being provided. They seem to see a plain business problem with its only uncertainty that which always attaches the work of creative minds.

These hard-headed men are baffled therefore when they find what seems to be a muddled and mysterious business. Without experience in this business they cannot be expected to understand the actual conditions, the things that are not revealed by a surface inspection.

The fact is that aside from the mud merchants and the widely advertised demagogues, who seem to be important, our industry is getting closer and closer together, more stable as its responsibilities increase.

A very limited few compose the Destructive Wing which can thrive only on disorder, distrust and dissension.

The moving picture business can be compared, as the British nation was compared, to a barrel of ale. There are the dregs at the bottom and the Froth at the top, but in between there is the substantial and satisfactory quality which corresponds to the mass of our business.

The Froth corresponds to the party givers who get into the newspapers with their revels and their scandals. These are advertised far out of their importance.

The Dregs have been continually stirred, so that they seem to be the big essential of our brew. They too seek, continually, a recognition far out of proportion to their importance. It is the continually stirring up of the barrel that keeps the Dregs, the sinister, selfish and destructive sharpshooters in a wrongful position of prominence.

Fortunately the phase is temporary. The moving picture business is beginning to discover the difference between progress and proclamation, between performance and conversation, between the facts and the false claims of service. Our industry today is an admirable business body functioning with greater celerity and with a continued upgrade movement. Our business organizations are made up of responsible men with human failings, but with a foundation of business character that has been built up as all character is strengthened by the buffets of experience.

We all have need, however, to consider the shouters of calamity, the mouthers of scandal and the men who continually speak evil of those in their own business. Their words should be weighed and their motives investigated before we blindly follow their amazing somersaults from blame to praise and back to blame again.

The knocker, the back-biter, the slimy slipper of ostensible "inside" information, the striker in the dark, all should be discredited. They are only seeking to serve their own ends, and always these ends are sinister.

Stop the stirring of the barrel.

Arthur James
100 First National Franchise Holders
Stage Enthusiastic Chicago Convention

Radiating cordiality and good will, over 100 franchise holders of Associated First National Pictures, Inc., including elected delegates, delegates-at-large and original franchise holders, gathered at the informal luncheon in the French room of the Hotel Drake, Chicago, Monday noon, October 24, the initial ceremony of the organization's "Get-Together." It was noticeable that all took an optimistic view of business conditions.

Commissioner of Health Robinson represented the city in extending a welcome, as pressure of business prevented the appearance of Mayor William Hale Thompson. In witty, eloquent speech the commissioner mingled his extension of hospitality with an appeal for the worth of such a department as he represented in the every-day life of the American community. After the luncheon the party was photographed on the terrace outside the dining room.

The opening business session occurred at 3 o'clock and was called to order by President Robert H. Lieber. Every delegate was in his seat, practically a 100 per cent. attendance from the territories was recorded, and the grand ballroom of the Drake, decorated with American, English and Canadian flags, lined with representative posters of First National Attractions and having for its piece de resistance a gigantic map of the United States and Canada upon which the location of every franchise was indicated, presented the appearance of a meeting place in which vitally important matters would be discussed.

President Lieber's address was eloquent in its sincerity and simplicity. He dwelt with emphasis upon the fact that the meeting had been called, not for the purpose of having the delegates listen to a series of prepared addresses by the executives of the organization, but to give the franchise holders, through their delegates, a thorough opportunity to express themselves, to present their criticisms and suggestions, and to give the men whom they had elected to manage the affairs of the Associated First National Pictures the benefit of their individual viewpoints on all matters affecting the welfare and the betterment of First National as an exhibitor distributing organization.

Cheers, and a rising of the delegates to their feet, greeted the conclusion of President Lieber's speech. Dr. George Kolb of Norwood, Ohio, arose, and replying to Mr. Lieber and the executive committee in behalf of the delegates, described the meeting as the healthiest and most constructive thing that could possibly have happened, because it afforded the franchise holders through their delegates an opportunity to obtain that understanding of the First National plan which the majority had only been able to obtain in an imperfect and fragmentary manner. He felt confident, he said, that practically every complaint and every criticism that could be made would disappear when such an understanding was arrived at.

Sectional Meetings

President Lieber then announced the plan worked out by the executive committee for the holding of sectional meetings of the delegates as a preliminary to the general sessions of Tuesday and Wednesday. For the purpose of expediting matters and making progress in the general meetings, the delegates were divided into seven sectional groups—Atlantic, Middle Eastern, Southeastern, Middle Western, Western, Northwestern and Pacific.

Each of these groups were to hold meetings simultaneously, and in those meetings, after a full discussion of all matters, appoint one or more speakers who would present the subjects deemed most vital to the interests of each section, upon the floor of the "Get Together." In this manner, every topic of importance would be heard and discussed on the floor of the general meetings, and far more accomplished than if open discussions were the order of the day from the beginning of the meeting, it was pointed out.

The plan was ratified without hesitation by the delegates. President Lieber took pains to impress upon the delegates that while one or more officers or members of the executive committee would be present at each sectional meeting, they would attend simply and solely to answer any question the delegates might wish to ask, and to supply any information that might be useful to the sectional gathering in arriving at their conclusions. Otherwise they would have no standing in these meetings, and the meetings would be completely in the hands of the delegates themselves.

Speakers and Subjects

An idea of the scope and breadth of the "Get-Together" may be gained from the list of subjects which were presented for the consideration of the delegates during the course of the three-day sessions. The speakers and their subjects follow:


Tuesday and Wednesday

(By wire to Moving Picture World)

Tuesday's session opened with reports and recommendations which had been drawn up on the day before by the seven sectional groups representing the franchise holders of every First National territory in the country. All suggestions and complaints, if any, were referred at this time to the chief executive after having been thoroughly discussed and formulated by each of the seven groups while meeting privately.

In the afternoon C. L. Yearsley, director of advertising and publicity for First National, addressed the members informally on exploitation. An exchange of ideas took place between the delegates, Mr. Yearsley offering counsel and expounding many unique innovations for the use of accessories in “exhibitor to the public” advertising of feature productions. The correct and advantageous use of lithographs, lobby cards and merchandising the picture to the public were discussed at length, “new ideas for pictures” being the slogan. The adjournment took place at 6 p.m.

The morning of the Wednesday session was given over entirely to a discussion of private business matters relating to territorial problems. In the afternoon a broad and constructive suggestion, conceived and offered by the delegates at the Pacific sectional meeting, providing for an advisory board in every territory throughout the United States and Canada, composed of a group of franchise holders, was adopted unanimously. This measure was advanced in support of the effort to perfect the functionizing of Associated First National Pictures as a co-operative organization of exhibitors.

President Lieber and Harry Schwalbe, the treasurer of the organization, assured the franchise holders that the executive committee regarded this measure as one of the most constructive that had been brought before the general meeting. They said that the executive committee would see to it that these advisory boards were created and begin their work as speedily as possible. The exact business of these boards will be to work in close co-operation with the original franchise holders of each territory and with the exchange of all matters and problems that concerned the franchise holders in their relation with the exchange.

It is the opinion of all members that such an advisory board, sitting as an informal court of adjustment and composed of elective representatives of the franchise holders themselves, can relieve the home office of a vast amount of work which can be dealt with expeditiously and successfully in this manner in every case.

In all matters which would necessarily be referred to the home office it will be the duty of the advisory board to make a preliminary investigation and after clarifying and assembling the necessary evidence submit an accurate and complete report to the home office on a basis of which a fair and complete decision could be made quickly.

These advisory boards have been in existence in a few of the territories. They have functioned so satisfactorily that it was determined to make them a national feature of the organization. After the adoption of the foregoing there was a suspension of business, during which the representative of the various producers and stars whose pictures are being distributed through First National were given an opportunity to meet the delegates.

Following is a list of those introduced: Al Lichtman, general manager of Associated Producers; James R. Granger,
special representative of Marshall Neilan and Charlie Chaplin; J. C. Ragland, general manager of Charles Ray Productions; Paul Mooney, as representative of Louis B. Mayer; Joseph M. Schenck; Jules Brulatour, Hope Hampton Productions; Dr. Giannini, financier, president of the East River National Bank, New York. All representatives acknowledged the reception with short informal talks pledging to the delegates the very best attractions their organizations could produce for the coming season.

Dr. Giannini came to Chicago as a guest of Joseph M. Schenck. Extended the courtesy of the floor, he expressed a high regard for the picture business and declared that a spirit of perfect friendliness and harmony existed throughout the entire board of the directors of his bank for the attitude he has always maintained for the picture industry.

Pledge Confidence

The close of the meeting brought forth a resolution from the delegates expressing absolute confidence in the officers of the executive committee of Associated First National Pictures and pledging their loyal and whole-hearted support. A mark of enthusiasm characterized the end.

As guests of Balaban and Katz, Chicago theatre owners and delegates attended the opening of the New Chicago Theatre which was followed by an informal supper at the Drake Hotel. No two words could express the purpose and result of the entire three day convention than "Get Together."

**The Supper Party**

Climaxing a series of successful and constructive business meetings, Associated First National was a host complete to its franchise delegates and their wives, independent producers, stars and the press at a splendid supper party marked by a genuine spirit of family hospitality, held in the French Room of the Drake Hotel Wednesday night. President Lieber opened the ceremonies by an innovating method of selecting the speakers for the occasion. Pointing to the seats at the speakers' table, all of which were unoccupied, he announced his intention of selecting from the company ad lib the persons to occupy the speakers' chairs, whom the remaining guests could hold responsible for the evening's entertainment.

Many pieces of Lake Michigan perch found a haven in the delegates' throats, while Colonel Fred Levy was appointed toastmaster. Among the guests responding to Colonel Levy's introductions were: Hope Hampton, star of Hope Hampton Productions; Joe Burton and W. C. Patterson, franchise holders of Toccoa and Atlanta, Georgia; Cliff Griffin, Oakland, Calif.; George Nicholas, Montreal; W. W. Hughes, Nebraska; Moe Mark, New York, and Dr. Giavinni, of the Bank of Italy, San Francisco.

We'll second a motion to nominate W. C. Patterson as chief First National story teller, while we extend in behalf of the guests our thanks and appreciation to Colonel Levy for not alone his own amusing quips but also for giving us a chance to hear and be entertained by the other speakers who answered admirably by delivering smart lines of wit and gay repartee.

J. D. Williams and Robert Lieber made the closing addresses by expressing their gratitude for the loyalty and support evidenced by the visiting delegates. It was a great party. There were about 300 present.

**Lieber's Address**

President Lieber's opening address at the luncheon was greeted with enthusiasm. He said, in part:

"I am ready here, now and always to defend the purposes of your organization, and we have deemed it fitting at this time that we should bring you into meeting so as to give you the opportunity of presenting to us in all candor and fairness, any suggestions that you have to make for the betterment and for the furtherance of the projects of this organization of yours. To carry out that purpose of your being here, we are going to give you ample opportunity to express any thoughts or suggestions that may be in your minds.

"We are open to criticism; we welcome it; we want it; we will cheerfully listen to it; and we hope to answer any criticism that you have to make in the best way that we can. Any subject that you desire to take up is free to you to thus bring up. I know that there has been quite a great deal of publicity about the manner in which we have taken up these attempts at an investigation of another exhibitor organization.

"Your officers stand ready at the proper time to tell you and to explain
to you why in their opinion, excepting on specific charges that were the concern of the industry as a whole, we felt it our duty to answer to our own exhibitor organization. If we are mistaken in that thought, if our judgment is wrong, we are here to answer for that judgment to the men most concerned—our franchise holders.

"We had no hesitancy in opening for discussion to another exhibitor concern, a question that we felt they had a vital interest in, and we welcome investigation on that subject. But I don’t propose to bother you or to hold you with the details of all of the things that we confronted us in guiding this organization for you, for indeed, as I told you previously, you are here to talk to us, and we shall welcome your doing so."

Dr. George Kolb, of Ohio, following, said:

"Undoubtedly there are many things in the organization that are not to our liking, but what can you expect of a new plan, of a new idea, of a new business, in a year or two? It takes time to get a thing perfected, and it will take time to get the First National so that we can get it on a basis that we can all recommend it.

"Undoubtedly it has many enemies. Anything that is successful has enemies. You must remember that it hurts some one if First National is successful. Naturally they have a come-back, and they are going to say that they believe we are not right. Brothers and member exhibitors, that is the surest sign to me that there is opposition and that opposition comes from the very source that it does.

"What we want to do here today is to create a confidence in one another, be boosters for First National, and tell our different franchise holders when we get home the exact condition of affairs. We want a free exchange of ideas between the officers and ourselves, and in that way we will gradually build up an organization that we will all feel proud of and that will be worthy of our hearty commendation."

J. D. Williams’ Speech

Manager J. D. Williams addressed the delegates on “Past, Present, Future.” He said:

“When a group of men engage in a commercial enterprise, it has always been considered equitable for those having the most at stake to lead in the guidance and control of that enterprise. In stock companies the majority of stock controls. Even our American government is based on the principle of majority control. In numbers, and in point of capital invested, the exhibitors are the majority stockholders in the picture business, and I have always contended that we have every right in the world to at least be independent, and that if any branch of the industry must lead the way the exhibitors are entitled to that honor and responsibility.

"The producing and exhibiting branches of our industry are the most vital. Distribution is but the messenger between studio and theatre, and that messenger has edged himself into the position of a middleman and is taking a toll to which his services do not entitle him.

"I do not believe that any branch should control the industry to the detriment of the others, and as I look back on those years when the theatre owner was merely a picture to picture film renter who was entirely at the mercy of the film owning landlord, I cannot but marvel that the exhibitors of the country did not sooner take affairs into their own hands.

What Might Have Been

“You all know the aggregation of stars and directors whose output was controlled by the near monopoly which then existed. You all know that the product of these operation, so, after much consideration, I decided that the situation in America had reached a stage where the tension had to break, somehow or another, and determined that I would make an attempt to bring the theatre men together and turn what was rapidly becoming to them a hopeless situation to their advantage.

"The immediate and overwhelming response of the original First National Franchise Holders was the most graphic proof possible of the necessity for such a theatre owners’ organization. The First National members all felt that they must stand together, or else have the control of their own business taken out of their hands. It is wonderful what a common danger will accomplish in uniting men in a common cause. The danger was so great, and the benefits to be achieved so important, that the original members stood side by side through the troublous days. I feel that I must pay a tribute to them, both as men and as business executives, by pointing out that (with but one exception) all of them are today more loyal and enthusiastic supporters of First National than they were when commercial danger had forced them into a common fold. They are loyal to their organization because of what it has done for them.

President Harding Wires

Good Wishes

White House, Washington, D. C.

Associated First National Exhibitors Convention,

Drake Hotel, Chicago:

"Please accept my good wishes for your industry and the enterprising people who have created and developed it into one of the wonderful commercial and artistic creations of our times. You will serve the country well if you shall maintain a high and constantly higher standard of the work you are carrying on. Your opportunities for true public service rank with the very greatest."

WARREN G. HARDING.

Manager J. D. Williams addressed the delegates on “Past, Present, Future.” He said:

“When a group of men engage in a commercial enterprise, it has always been considered equitable for those having the most at stake to lead in the guidance and control of that enterprise. In stock companies the majority of stock controls. Even our American government is based on the principle of majority control. In numbers, and in point of capital invested, the exhibitors are the majority stockholders in the picture business, and I have always contended that we have every right in the world to at least be independent, and that if any branch of the industry must lead the way the exhibitors are entitled to that honor and responsibility.

"The producing and exhibiting branches

stars and directors was almost indispensable to the successful conduct of a first-class theatre. You all know that as theatre owners you were completely at the mercy of that near monopoly which, by its own weight and momentum, was rapidly becoming the dominant and controlling factor of this business. You all know that had it been allowed to continue its snowball growth unopposed, it would have soon become more absolute in its domination of the business than any trust that has ever existed. But the thing that you did not consider seriously and which was ever so much in the back of your minds was, who would have been running your theatres today and what would have happened to your investments and your livelihoods?

"Forward looking exhibitors with heavy investments in theatre property were individually alarmed and restive under the yoke, but none was in a position to successfully combat the growing menace. Theatre owners realized that something must be done.

Immediate Response

"I was at that time located in Australia and had personal experience of what could be accomplished by theatre owners’ co-
High Spots in the Week's News

One hundred Associated First National Pictures franchise holders stage enthusiastic Chicago "Get-Together."

N. A. M. P. I. traffic organization is ready should the nation-wide rail strike occur at once.

Sydney S. Cohen suggests means of aiding in the observance of Armistice Day.

U. S. Senate will take final action this week on the film rental tax.

Sault Ste. Marie exhibitors win a notable victory in their battle with the ministers over Sunday opening.

Moving Picture World prints list of New York State assemblymen who voted for and against censorship as guide to film men soon to vote.

Grand Rapids censors arouse the ire of the people by their drastic decisions and may lose their jobs.

Three hundred Canadian exhibitors and exchangemen have "get-together" in Winnipeg under the auspices of the Manitoba Moving Picture Exhibitors' Association, the chief object being the consolidation of all exhibitors in the Canadian West into one body.

North Carolina M. P. T. O. A. engages lecturer to tell women's organizations the fallacy of censorship.

Maryland favors the ultimate use of moving pictures in schools as an educational medium.

Johns Hopkins' professor of psychology tells why people sometimes laugh at serious dramatic situations.

Katherine Griffith, mother of a "movie" family, dies in Los Angeles.

Patrons of Majestic Theatre, Columbus, Ohio, vote against screen censorship in a ratio of three to one.

Charlotte Chamber of Commerce promises to help the Southern Motion Picture Exposition scheduled for four days, beginning November 29, at Charlotte, N. C.

Ottawa minister puts on eight-reel picture show in church in competition with exhibitors.

German films are meeting with a cool reception in Belgium.

Eastern Theatres of Toronto reports weekly receipts averaging $10,000 for year.

Rocky Mountain Screen Club of Denver urges respect for the Eighteenth Amendment.

J. C. Duncan succeeds B. I. Van Dyke as head of Iowa exhibitors.

Kansas City exhibitors elect William A. Shelton—president.

Motion picture incorporations in New York State for the week total seven, showing a capitalization of approximately $400,000.

George H. Cobb, chairman of the New York Censorship Commission, urges that churches band together and buy out picture theatres.

Changes are announced in the organization of Associated First National Exchange of Kentucky and Tennessee and the Big Feature Rights Corporation.

Associated Motion Picture Advertisers plan "Installation Ball" on Monday evening, November 7, at the Cafe Boulevard, New York City.

Theatres help put over Music Week in Michigan.

Leo J. Gillroy sues the Pantheon Picture Corporation and its officers for $24,500, alleging a "freeze-out."

Associated Screen News, Inc. is denied judgment in the New York Supreme Court. It alleged that the complaint of the Equity Pictures Corporation was defective.

Charles Chaplin discusses his future plans.

Lewis J. Selznick files answer to suit of Enlightenment Photoplays.

Mme. Modra Kovska sues Albert Gilbert over the ownership of "Is Mother to Blame?"

Madalaine Traverse charges that Herbert L. Smith promised her a $3,000 salary.

Brandan Tynan, actor, sues Charles Crowley for $4,000, alleging breach of contract.

Equidgulun Theatre Co., Inc., sues Sonora Film Co. for $10,000.

Paul Brunet is put on committee to welcome Marshal Foch.

Maurice Hellman resigns from Universal's Chicago office.

Universal's "Conflict" has New York premiere.

Many surprises at last meeting of the Western Motion Picture Advertisers in Los Angeles.

Elmer Pearson, general manager of Pathe, leaves on tour of middle and western states.

Charles Ray and his party will leave Los Angeles for the East on November 15.

Paramount announces twenty-four features for release in next four months.

Goldwyn's "Theodora" plays to capacity at the Astor Theatre, New York.
Brady Off on Trip to Get Co-operation of Women's Organizations with Screen

William A. Brady, president of the National Association of the Motion Picture Industry, left on October 27 on a trip through the Middle West to confer with prominent women's organizations in several important centers and strengthen the harmonious co-operation between such groups and the motion picture industry. His first stop will be in Detroit, where on Friday, October 28, he appears before the Parent-Teachers Division of the Michigan State Teachers Association Convention, now in session there, to outline his views on the influence of the motion picture upon education. He will speak also in defense of the motion picture industry and urge the support of parent-teachers and other such organizations in opposing legalized screen control.

Mr. Brady's appearance in Detroit is in response to an urgent invitation from Mrs. Walter H. Jope, president of the Parent-Teachers Council of Detroit, and from Prof. Edwin L. Miller of the Northern High School, who is prominently identified with the Parent-Teacher activities of the state. Upon his arrival in Detroit, Mr. Brady will be met by a delegation of local managers, headed by Ralph R. Quive, president of the Board of Exchange Managers, with whom he will discuss various matters concerning censorship and the blue law situation in the territory served by the Detroit exchanges.

For Indorsement Plan

From Detroit, President Brady will go to several other cities where the Mothers' Congress and Parent-Teachers' associations have attained considerable strength. He will meet their state and city officers and place before them the full facts of the censorship menace and the important part such organizations can play, both in the selection and indorsement of suitable films for children and in aiding the defense of the picture industry against the demoralizing effect of legalized screen control.

He will recommend to all such organizations the adoption of the indorsement plan, such as that now used by the Indiana Indorsers of Photoplays, which, he says, is performing a exceedingly useful work in Indiana and has practically silenced the clamor of professional reformers for legalized censorship in that state. The Indiana Indorsers' plan has been in operation several years. It began with a group of Federated Club women. As now constituted, the plan embraces a bulletin service to mothers throughout the state, giving a list of pictures reviewed by members of the Indiana Indorsers of Photoplays, indicating those best suited for the entire family and those more suitable for adults only.

In an interview just before his departure for the Middle West, President Brady said that the entire industry welcomes the co-operation of Parent-Teachers Associations and Congresses of Mothers and that a vast amount of good can be accomplished both for the public and the industry through harmonious relations between the producer-distributors and such organizations.

"The whole future of the motion picture industry rests with the mothers of this country," he said. "If we make pictures which meet with their approval, we have nothing to fear and the present development of the industry is only an indication of its future growth. The company members of the National Association are earnestly striving to make pictures which any mother will approve. The adoption of the production standards by our members is reflected in the pictures that are now being released.

Power for Education

"The motion picture is the greatest single force for good in the country today. More than 7,000 schools and colleges are teaching their scholars by the aid of the picture machine and I predict that within five years there will be a projection machine in every school room of the United States. The text book will, of course, continue, but its influence will fast be supplanted by that of the motion picture. More than 5,000 clergymen, too, have realized the tremendous power of the screen and have installed projection machines in their churches.

"My mission in the Middle West is to place our problems and other ideals closely before the organization of mothers and teachers and show them that our industry desires to work with them in the attainment of a clean and wholesome screen, devoid of effusiveness yet dealing with the vital forces of life in a manner both interesting and instructive alike to old and young."

Mr. Brady said that during his transcontinental anti-censorship tour last winter, he found evidences of excellent work being accomplished by organizations of mothers and parent-teachers, and that they exerted a powerful influence for good in many of the states and communities which he visited. He said their endeavors were constructive and helpful and that such organizations should be fostered in every way.

Thousands Jam the Streets in Effort to Attend Opening of New Chicago Theatre

Sixty thousand persons attempted to get into the Chicago Theatre which Balaban and Katz opened Wednesday evening, October 26. About 10,000 succeeded. Words can only faintly suggest the spectacular sight of the thousands who from 3 o'clock in the afternoon commenced to line up on State street and later on kept fifty-one traffic policemen busy maintaining order.

Order was the prevailing miracle of this magnificent opening of a magnificent theatre. Unmarried by the difficulties in handling such numbers, the natural delays expected on an opening night anywhere and the fact that the last few hours previous to opening were crowded with the details of completion of a somewhat hurried construction, the Balaban and Katz policy of smooth showmanship never for an instant lost its shining reputation. Instead of an atmosphere of haste and confusion, there was soft mannered courtesy and everywhere service.

Finer Than Tivoli

The Chicago in its lofty beauty will surprise and delight alike the man who has traveled and the man who has stayed at home. The promise of its architect that this theatre would stand for something vastly new and superior in the way of picture palaces, has been fulfilled. Five million dollars' worth of substance and art is represented in this construction and the effect is great enough and beautiful enough to verify this statement. Eight months ago these distinguished showmen, Balaban and Katz, startled not only Chicago, but the entire country when they opened the Tivoli Theatre on the South Side six miles from the heart of the city.

Today, right in the very center of the same great metropolis, accessible to many times the number of persons as the former and marking this firm's advent into the circles of Loop entertainment, this company has erected a picture theatre that is even finer, more massive and more costly than the elaborate Tivoli. With all due reason it has been called the wonder theatre of the world.

Many Celebrities

The presence of many celebrities, owing partly to the simultaneous convention of Associated First National in Chicago and also to the management's special invitation extended to a number of first rank stars, attached double significance to the occasion.

Moving Picture World will publish a detailed description of the Chicago structure next week.
Censorship Dies Hard
in Los Angeles


(By wire to Moving Picture World)

After a long and bitter fight the danger of censorship of motion pictures in Los Angeles has been laid to rest by the City Council, which voted to defer action on an ordinance providing for a board of seven censors to review all films shown in the city.

Indications were that the bill would have been killed in council had a vote been taken, and the action of the body in shelving the measure is understood to mean that a censorship law will never be passed by the present city council.

Adherents of censorship announce that the question will be submitted to a vote of the people at the election next August, but it is almost certain that violent opposition by producers, a majority of the public and practically all business organizations will prevent the passage of the bill.

The Responsibility

"I wonder if many of you realize that Associated First National Pictures is the greatest patron of the arts in all history. We read of Morgan or Rockefeller investing a hundred thousand dollars in the work of some artist, and we condemn him for his extravagant waste of money, or praise him as a public benefactor—according to our point of view; but have you ever stopped to realize that our organization must constitute itself the broadminded patron of the artists engaged in the production of our product?"

"We must not regard ourselves purely as purchasers and sellers of motion pictures. We must realize that it is incumbent upon us to foster, encourage and advance independent producers of talent. We must not take advantage of them. We must be willing to share with them the profits of our common industry. In this necessity—and I believe it is vital to our progress—our organization meets its greatest test. In our ability as an arbitrator to stand justly between our producers on one side and our exhibitor members on the other; in our ability to give justice, insofar as humans can give justice: in the measure of our fair dealing, will we as an organization succeed or fail?"

"And now a glance at our future. Every man's consideration of his future is based largely upon his present circumstances. Our organization's standing in our industry is at this time so enviable as to fill our views of the future with all optimism. We have found ourselves. We have attained great power. We can face the future without fear. If we are to maintain our present position, and go on to greater success, there is just one way we can do it—that is by sticking together.

"First National first is the motto that we will live to rack the man ahead. We must realize that an organization can only be what its individual members wish to make it. We must realize that after all we are only human and that we are going to make our mistakes, have our difficulties and our disagreements. But it is my belief that we have built a foundation of mutual understanding and confidence upon which we can rear such a structure of good will as to withstand the storms of every controversy which may arise outside our ranks, provided we have loyalty and harmony inside.

"Every successful business is built upon goodwill. We need goodwill inside our organization just the same as we need it without. With the 100 per cent, sale of our franchises, which objective is not far away, we will occupy the unique position of a concern which sells its entire product of itself.

"Ours is a peculiar business, the success of which depends in an overwhelming measure upon, first, the ability and honesty of the men who lead it, and second, upon the loyal support of these officials by every member of the organization.

"There are no locks on the doors of our home office. There are no barriers between the members of the smallest theatre in the most remote place in this country and the offices of the men who administer our business affairs. Your executive committee and your officers are your supreme court. You have put them there to guide and guard your affairs. You are regularly advised as to other doings. These men accept the positions you have entrusted to them and they are honored by your confidence, but they cannot succeed, without your sympathy and co-operation.

"Our future—and it can be as successful as you wish to make it—depends

(Continued on page 38)
The Worthy and Unworthy of Support

In response to numerous requests from our readers, MOVING PICTURE WORLD here prints a list of Republican and Democratic Assemblymen in New York State who voted for censorship and against the freedom of the screen last year. Many of them are now running for re-election. The vote at that time was 103 for and 38 against the bill. The names of the good men and true who sought to prevent legislative throttling of the motion picture industry, many of whom are now running for re-election and deserve the support of film men, precede in the following list:

Work and Vote for These Republicans:
Arthur Seelbach and Analys B. Borowski, of Erie.
Francis X. Giaccone, of Kings.
Harry B. Crowley, of Monroe.
Sol Ullman, Morris D. Reiss, Edward R. Rayher, Bernard Aronson, Joseph Steinberg, Nathan Lieberman, Mario G. Di Pirro and George N. Jesse, of New York City.
Edward J. Neary and Ralph Halpern, of Queens.
Hugh C. Morrissey, of Rensselaer.
Harold E. Blodgett, of Schenectady.

Work and Vote for These Democrats:
John T. Merrigan, of Albany.
Albert H. Henderson, Benjamin Antin, William Lyman, Thomas J. McDonald and Edward J. Walsh, of the Bronx.
John J. Kelly and John J. Wackerman, of Kings.
Peter J. Hamil, Thomas F. Burchill, Samuel Dickstein, Charles D. Donohue, John J. O'Connor, Frederick L. Hackenberg, Maurice Bloch and Owen M. Ker nan, of New York City.
Peter C. Lening and Bernhard Schaw, of Queens.
Thomas F. Cosgrove, of Richmond.

Republican Assemblymen for Censorship Are:
Edgar C. Campbell and James M. Gaffers, of Albany.
William Duke, Jr., of Allegany.
Edmund B. Jenks and Forman E. Whitcomb, of Broome.
Leigh G. Kirkland, of Cattaraugus.
L. Ford Hager, of Cayuga.
John S. Wright and Joseph A. McGinnis, of Chautauqua.

John J. Richford, of Chemung.
Bert Lord, of Chenango.
Charles M. Harrington, of Clinton.
George H. Finch, of Columbia.
Irving F. Rice, of Cortland.
Lincoln R. Long, of Delaware.
Grissold Wink and Frank L. Gardner, of Dutchess.

George E. Brady, George H. Rowe, Herbert A. Zimmerman and Nelson W. Cheney, of Erie.
Fred L. Porter, of Essex.
Anson H. Ellsworth, of Franklin.
Eberly Hutchinson, of Fulton.
Charles P. Miller, of Genesee.
Frank G. Jacobs, of Greene.
James A. Evans, of Herkimer.

Miller B. Moran, of Lewis.
George F. Wheelock, of Livingston.
J. Arthur Brooks, of Madison.
James A. Harris, Simon L. Adler, Gilbert L. Lewis and Franklin W. Judson of Monroe.
Samuel W. McClear, of Montgomery.
Thomas A. MacWhinney, of Nassau.
Neel B. Fox, Frederick H. Nichols, Robert B. Wallace, Marguerite L. Smith and John C. Hawkins, of New York City.

David E. Jeffrey and Nicholas V. V. Franchot, 2d, of Niagara.
H. W. Booth, Louis M. Martin and Chauncey J. Williams, of Oneida.
Gardner J. Chamberlin and Thomas K. Smith, of Onondaga.
Arthur E. Brundage, of Orange.
Frank H. Lattin, of Orleans.
Ezra A. Barnes, of Oswego.
Julian C. Smith, of Otsego.
John R. Hale, of Putnam.
Nicholas M. Pette and Henry Baum, of Queens.
Arthur Cowee, of Rensselaer.
Ernest V. Friech, of Richmond.
Frank L. Seaker and Edward A. Everett, of St. Lawrence.
Clarence C. Smith, of Saratoga.
William W. Campbell, of Schenectady.
Harry M. Greenwald, of Schoharie.
George A. Hausner, of Schuyler.
George A. Dobson, of Seneca.
Ernest E. Cole and Delevan C. Hunter, of Steuben.
John G. Downs and Paul Bailey, of Suffolk.
John G. Gray, of Sullivan.
Daniel P. Witter, of Tioga.
Casper Fenner, of Tompkins.
Simon B. Van Wagenen, of Ulster.
Herbert A. Bartholomew, of Washington.

Democratic Assemblymen for Censorship Now Seeking Re-election Are:
Edward J. Flynn and Joseph V. McKee, of the Bronx.
Frank J. Taylor, Peter A. McArdle, Michael J. Reilly and John J. McLoughlin, of Kings.

Canadian Film Men Have Get-Together

Three hundred persons attended the conference and reunion of exhibitors and representatives of film exchanges held in Winnipeg, Manitoba, on Thursday, October 20, under the auspices of the Manitoba Moving Picture Exhibitors' Association, the chief object of the event being to stimulate a proposed organization of all exhibitors in the Canadian West into one body.

One of the features of the convention was the luncheon held in Manitoba Hall, with President R. Kershaw, of the Manitoba association, as chairman. Among those at the head table were Mayor Parnell, Vera Gordon, the actress; Johnny Hines, screen comedian, whose picture, "Burn 'Em Up Barnes," was the current attraction at the Lyceum Theatre; Ralph Thorpe, another picture player; Mr. McGrath, of the Provincial labor bureau, and others. Mayor Parnell declared that he looked upon moving pictures as a great educative factor and expressed the belief that pictures made a greater impression upon people than any other medium. The other speakers included Vera Gordon, Hines, McGrath, George Graham, a well-known local exhibitor, and Ted Harcastle, representing the exchange managers. The orchestra of the Lyceum Theatre provided music.

After the luncheon, the many visitors, who included exhibitors from various parts of Manitoba and Saskatchewan, enjoyed an automobile drive around the city. Some attended the Lyceum Theatre later in the afternoon, while the guests of the Orpheum Theatre in the evening, after which they attended a special "Midnight Frolic" at the Capitol Theatre at 11:30, which drew well over 2,000 people.

One of those present at the conference was O. H. Kern, manager and owner of the Leader Theatre, Washington, D.C., who was accompanied by his brother, J. H. Kern.

Exhibitors to Meet

The annual meeting of the Independent Motion Picture Theatre Owners of Louisiana will be held in New Orleans on Monday and Tuesday, November 14 and 15. Much important business will be transacted and a large attendance is desired.
Opponents and Proponents of Censorship

File Their Arguments in Massachusetts

DECLARING that state censorship of motion pictures would make draft possible, would provide a cloak under which narrow-minded officials could do great harm, and make it necessary to charge higher prices of admission to the theatres, opponents of the censorship bill passed by the last legislature are continuing their fight to keep the screen in Massachusetts free from unconstitutional restraint.

The censorship question is a much discussed one and the matter is finally to be settled on a referendum vote at the next state election. In preparation for the coming fight opponents of the bill have just filed arguments with Secretary of State Cook. The argument against censorship is signed by J. Albert Brackett, Sybil H. Holmes, George W. Giles, Arthur H. Smith, Thomas B. Lothrop, Thomas J. Meinhan and Henry Abrahams.

"You can't legislate morals into people; rather reform their thinking," says one representative of government is Russian, not American. This act, in its attempt to do this, gives the commissioner of public safety, a political appointee, power to censor any picture he determines as obscene, immoral, or tends to debase morals or to incite crime.

Under these heads nothing would survive, for censors have decided that pictures of Christ carrying the cross, of people drinking, of trained animals, of protracted kiss, of western adventure, are portrayals of crime and are immoral, obscene and injurious to youth.

"Were These Immoral?"

"Did you see immorality in the 'Four Horsemen,' the 'Passion Play,' or 'Way Down East'?" The censors did. Do you believe 'Daddy-Long-Legs' harmful because it makes poor, little girls discontented, and that cowboy dramas incite youths to become bandits? Did your morals get a jolt from the 'Miracle Man,' or did 'Hamlet' incite you to crime?

"Do you want some one to tell you what you cannot see or do? You want to use your own judgment. Why lose freedom of thought and selection? One man couldn't pass on 1 per cent. of the films and others of his choosing would do the work."

B. Preston Clark, arguing for the proponents of the bill said that: "The proposed law providing for state supervision of motion pictures was passed after a long study of the conditions under which films are presented in Massachusetts. This law does not interfere with the present licensing system of amusement places. It merely requires that films pass a minimum standard before being exhibited. It seeks to have this standard determined by a state department, legally responsible to the men and women of Massachusetts.

"We believe this plan to be sound, sane and reasonable. It centers responsibility and reflects the undoubted wish of the general public for cleanliness and decency with the least possible hardship to the industry."

A hot fight is promised before the matter is finally settled at the polls, and the moving picture industry in rallying to the fight has already made a great start.

Mme. Novska Sues Over Ownership of Picture

From the conflicting statements of the respective litigants, the court will have to uncurable the allegations of Mme. Modra Novska and Albert Gilbert as to the ownership of the motion picture known as "Is Mother to Blame?" the scenario for which was written, according to Mme. Kervyn, by Remo and which he says was produced by Albert Gilbert, on which, with two positive prints in five reels each, she places a value of $10,000. Mme. Novska lays claim to sole ownership of the motion picture and the positive film prints, while, on the other hand, Gilbert, she says, makes a counterclaim to the effect that he is the presenter until such time as Mme. Novska pays him $3,000, which he claims is due as a result of the arrangement by which the motion picture and prints came into his possession.

Mme. Novska makes the Cromlow Film Laboratories, Inc., a party defendant to the suit, which is brought in the New York Supreme Court, because, she charges, they made the positive prints and, as well as Gilbert, have refused her demand for the surrender. Although Mme. Novska values the value of the play and prints at $10,000, her suit asks for but $5,000 damages.

Seven Firms Formed to Enter Movie Business

Seven companies incorporated in the motion picture business in New York State during the past week, and filed the necessary documents in the Secretary of State's office, Albany, these companies showing an aggregate capitalization of approximately $400,000. The largest company incorporating during the week, the Silverscreen Pictures, Inc., capitalized at $200,000, with Charles Hollender, Mathilde R. Hartman and Paul Munter, of New York, as directors.


New Bedford Film

Barbara Bedford, the new P+ star, is at work in her second starring picture. "The Girl Who Dared," at Fox Film Corporation's West Coast studios. Howard M. Mitchell is directing. Miss Bedford's first starring picture is "Cinderella of the Hills," an October release.
A nationwide traffic organization, complete and effective, has been speedily formed by the National Association to the Motion Picture Industry to insure the uninterrupted forwarding of film shipments and accessories in the event of the railroad strike which is threatened for October 30.

With traffic managers in every key center mobilizing all available transportation facilities, relay stations established and pickup systems worked out to cover every zone in the country, a delivery service, thorough in every detail, has been effected in rapid-fire order, which will prevent any serious interruption in the film industry should the trainmen carry out their threat to tie up the railroads of the country.

Never in the history of the industry has there been such swift and decisive action in meeting a great emergency. Never before has there been organized, almost over night, a trained corps of film experts, acting as a unit under the instruction of a single directing head, to handle a situation of such grave concern to this great industry.

Night and Day Communication

Night and day at the New York headquarters of the National Association telegraphic and telephone communication has been maintained since Tuesday, October 18, with the exchange organizations of the various key centers and with the traffic managers chosen by the exchange men to supervise the handling of film shipments and accessories in every key center.

The thorough and business-like manner in which the National Association has responded to the threatened emergency has been the subject of hearty praise from many of the company executives who have watched the well-oiled traffic machine in operation ever since the menace of a strike grew alarming. No time was lost by the National Association in preparing against a tieup when word was received that the trainmen would start their walkout on Sunday, October 30.

William A. Brady, president of the association, telephoned from Atlantic City to Frederick H. Elliott, executive secretary of the organization, requesting that a meeting of the transportation committee be called at once and plans adopted to insure a continuation of film deliveries should the trainmen carry out their threat.

Rapid, Efficient Beginning

On Tuesday, October 18, the transportation committee, composed of representatives of each producer and distributor member of the National Association and of the general division, were hurriedly called together by Secretary Elliott. Their meeting was presided over by P. H. Stilson, chairman of the committee. After a thorough analysis of the situation, telegrams were dispatched to every exchange managers organization in the country Tuesday night asking them to meet immediately, choose a traffic manager, list their emergency transportation facilities and report the information to the headquarters of the National Association at 1520 Broadway.

On Wednesday these meetings were held throughout the country and telegrams began to flood in, giving vital information relative to available emergency transit service in each territory. All this information was immediately tabulated at the National Association headquarters, interlocking transit systems were charted out for through shipments and the field corps of traffic managers instructed as to the method of relaying shipments from one territory to another.

Brady and Elliott Kept Busy

Every traffic manager was notified by wire and letter of the name, business address and telephone number of every other traffic manager from traffic managers' and exchange men's organizations, to the central traffic headquarters in the offices of the National Association. Came letters from the nearby cities explaining in detail the arrangements that were being effected in each territory for emergency shipments. These letters are arriving with each mail. The work of analyzing these reports and effecting the inter-locking relay system for through shipments has kept Secretary Elliott and his staff busy far into the night.

President Brady has been in constant touch with the situation, directing the organization of the great traffic machine which is expected to serve every theatre in the United States with its scheduled shows in the event of a strike, just as though no interruption to traffic has occurred.

"If a strike were called tomorrow," said President Brady, "we are prepared to keep film shipments moving. With motor trucks, motor boats, motorcycles and every other available means of delivery, the national traffic organization we have built up so quickly through the hearty co-operation of the exchangers is in a position now to serve exhibitors with an efficiency which will reflect great credit upon our organization and upon the industry as a whole."

Offers Full Support

One of the first letters received by President Brady from distributor executives was from Charles R. Rogers, general manager of R-C Pictures Corporation, saying: "You may rest assured that you have our fullest support in helping to relieve matters in the event the strike becomes operative on October 30."

In addition to working out the interlocking relay systems for through shipments by instructions from headquarters to the various traffic centers, Secretary Elliott has been keeping the home offices of the distributors posted on the progress of the organization campaign. Frequent inquiries seeking enlightenment on conditions in various territories are answered by telephone.

Tynan Sues Crowley

Brandon Tynan, an actor especially well known in Irish characters, is the plaintiff in a suit which he has brought in the New York Supreme Court in which he seeks to recover $4,000 for alleged breach of contract from Charles Crowley. Tynan says he made a contract on December 14 last by which Crowley engaged him to appear as an actor in the preparation of a motion picture play of an Irish character for a period of four weeks at a salary of $1,000 a week, and that Crowley backed out of his part of the agreement.

The Plant and the Water

Business and advertising are like a plant and water. You water a plant not only to have it grow but to keep it alive. The bigger the plant the more water it needs. Advertising is essential to business life, and the bigger the business plant the more advertising it requires. Now that business is coming back, advertise your wares to your market. This goes for the exhibitor. This goes for the producer and distributor.
Sault Ste. Marie Exhibitors Defeat Clergymen in Sunday Opening Battle

OFF again—on again” has been the situation at Sault Ste. Marie in regard to the Sunday closing situation, as a result of the bitter fight being waged there between the theatre men and the Ministerial Association, but the theatre men this week have won their fight, and it is announced that, after several years of closed houses on Sunday, the Soot again will take its place with other cities of the state showing Sunday pictures.

A defect found by the prosecutor’s office in the old Sunday Blue Laws is the cause of all the rejoicing in the camp of the theatre men, and as a result the houses are to be opened for good, they say. The Ministers Association, it is said on good authority, will not resume the fight.

The fight at the Soot has been one of long standing and many attempts in past years by the theatre men to open up have met with failure, in spite of the fact that all other forms of paid Sunday amusement have been allowed to go unhampered.

The victory for the theatre men is the culmination of four weeks of contesting.

Paul Brunet on Marshall Foch Welcome Committee

Pathe has been doubly honored through the approaching tour of this country by Marshal Foch, Commander-in-Chief of the allied armies during the great war, who is due to arrive in this country October 29.

Coincident with the appointment of President Paul Brunet as one of the committee of representative Americans who will meet Marshal Foch on his arrival off Quarantine, comes the announcement that James Loughborough, salesman in the Pathe Albany office, had been selected as publicity manager of the noted French military genius’s tour of America. Loughborough’s selection was made by the American Legion, of which he is a member, and which will have entire charge of the Foch visit.

In addition to this, Mr. Loughborough, acting for the Legion, was in charge of the publicity arrangements in connection with the arrival here of General Armando Diaz, Commander of the Italian army; Admiral Lord Beatty, of England, and Baron Jacques, Commander-in-Chief of the Belgian army. All are here to attend the armament parlé in Washington beginning November 11.

Grand Rapids Censors Arouse Ire of People by Drastic Decisions

Grand Rapids, Mich., is one of many cities in the country possessing a local censor board whose duty it is to go to the picture shows and the legitimate shows and see that things are carried out in just the manner they think they should be.

Came to town recently one of those naughty scandal shows. The Grand Rapids board immediately decided that some of the girls should wear longer skirts, some of the jokes should be cut out and generally they made it tough going for the show opening its run of a week.

The theatre and show management declared war, the newspapers took it up and now Grand Rapids is threatened with an absolute boycott of all legitimate shows unless the censor board mends its ways.

To cap the climax, the BXC club, composed of all the leading business men, met last week and adopted a resolution criticizing policies of the present board, declaring that it was “injuring the city theatrically.”

Resignations were demanded on the grounds of “narrowness.”

It is probable now that Grand Rapids will go back to the old form of governing its motion pictures and stage shows, the one man method from the recreation commission, which always proved satisfactory.

Katherine Griffith Dies Suddenly in Los Angeles

Katherine Griffith, 45 years old, picture actress and mother of popular “movie” family, died at her home, 1232 Gower street, Los Angeles, Monday night, October 17, following a stroke received as she was acting a scene for “Penrod” at the Marshall Neilan studio.

The Griffith family has been a professional institution for twenty years on the stage and screen and the deceased is survived by her husband, Harry Griffith, character man in pictures, two sons, Gordon and Graham, both child players, and Gertrude Sutherland Griffith, daughter and secretary to the president of Occidental College.

The late Mrs. Griffith was particularly well liked by the local motion picture colony and has appeared in pictures there for the past nine years. With Mary Pickford she played the part of Aunt Polly in “Pollyanna,” and in “The Little Princess” she had an important part with Mary under the direction of Marshall Neilan.

Among the other stars with whom she has appeared are Clara Kimball Young, Priscilla Dean, Olave Thomas, Ethel Clayton and Earl Williams.

The deceased with her family came to Los Angeles some nine years ago and gave up her stage career to appear in Universal pictures. In “Penrod,” her last work on the screen, the son Gordon and the father also take part. Gordon is perhaps the best known child of the family having appeared in many big successes, his last work being with Mary Pickford in “Little Lord Fauntleroy.”

Associated Screen News Denied Judgment Plea

Justice Richard P. Lydon, of the New York Supreme Court, denied the application of the Associated Screen News, Inc., for judgment in its favor, on the ground that the complaint of the Equity Pictures Corporation is defective in several instances, and that several of the allegations of the Equity people are irrelevant to the issue on which the suit is brought.

The Equity people recently brought an action against the Associated Screen News to recover $70,000, the value of three promissory notes made to P. A. Powers which, it is charged, were assigned to the Equity concern by Powers for a consideration. The Associated Screen News has already filed answer to the suit, in which it seeks to show that if the note in question was not paid, the parties were in agreement that the note would be paid back.

Respect for Eighteenth Amendment Urged

The Rocky Mountain Screen Club of Denver has adopted the following resolution: “Whereas, the Eighteenth Amendment is a part of the Constitution of our United States, and, Whereas, the Rocky Mountain Screen Club, representative of the motion picture interests of the Rocky Mountain region, being loyal and with wishes to promote loyalty, respect and obedience to our laws has this day resolved to discourage the showing or production of pictures tending to ridicule or in any way cause lack of respect of such Eighteenth Amendment, and that a copy of this resolution be sent to the N. A. M. P. I., the M. P. T. O. A., and to the newspapers for publication.

“THE ROCKY MOUNTAIN SCREEN CLUB.

“By E. E. Hullman, President.”
Cohen Suggests Means of Aiding in Observance of Armistice Day
URGES USE OF APPROPRIATE SLIDES

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, makes valuable and important suggestions concerning the observance of Armistice Day in the following communication which he has mailed exhibitors:

"By appropriate proclamation, Hon. Warren G. Harding, President of the United States, has decreed that on Armistice Day, Friday, November 11, the people of the country follow certain lines of conduct which will enable all to co-operate in spirit with the ceremonies associated with the burial of an unknown American soldier in the Memorial Amphitheatre of the National Cemetery at Arlington, Virginia.

"As theatre owners having a direct and constant communication with the American public, I feel that we should do everything in our power to entirely co-operate with President Harding and other officials in making this observance of Armistice Day measure up in every way to their highest expectations. Such action on our part will be but another open evidence of our sincerity in our already established lines of co-operation with the President and other government officials in carrying forward essential programs through our Department of Public Service now established at Washington. We have pledged the motion picture screens of the nation to President Harding in the furtherance of public work of every character. He has cheerfully accepted this tender of helpful co-operation and has commended our purpose and patriotic spirit in this relation to all government officials and the people of the United States generally.

"I therefore feel assured that in this connection our co-operation will be cheerfully given in carrying forward this very patriotic project in the observance of this great international holiday.

"In accordance with this program we request that you exhibit slides in your theatre for several days previous to Armistice Day, calling attention to the President's proclamation, the special ceremony at Arlington Cemetery and the two minutes of silent prayer between 12 noon and 12:02 p. m., which he has made a part of the nation-wide observance.

"Copy which might be appropriate for the slides is enclosed. I am also sending you herewith copy of an article for publication in the newspapers of your city. You will kindly take this article or a similar one prepared by your publicity department to the editors and ask for its publication. The slide copy as well as that for the newspapers is for your guidance and subject to any changes you may see fit to make. Our only purpose in this relation is to make the observance of Armistice Day a complete patriotic success.

"We especially urge that you display the national colors at half mast on Armistice Day from sunrise to sunset, and that patriotic music in the form of an overture feature your performances.

"Army and navy officers and other public men and women will aid in this work. Your personal judgment will of course lead you to the right line of action.

"The following is the "copy" suggested for slides:

"Armistice Day, Friday, November 11, will be observed all over the United States. An unknown American hero will be entombed that day at Arlington. Two minutes' silent prayer at noon is requested.

"The Motion Picture Theatre Owners of America are co-operating with President Harding and the people of the United States in observing Armistice Day, Friday, November 11. Do your part.

"President Harding urges all to display flags at half mast and indulge in two minutes of silent prayer at noon on Armistice Day, Friday, November 11."

Why Shouldn't It?

A great, constructive exhibitor organization.
A united and effective producer-distributor organization.
A committee, with power, representing both, and all the industry in its dealings with the problems which affect it.
This is a sane, certain and successful combination. Why shouldn't it be put into effect.

Pearson Goes on Exchange Tour

Elmer Pearson, general manager of Pathe Exchange, Inc., left New York recently for his first tour of Pathe branch exchanges since receiving the appointment which advanced him from the post of director of exchanges. The itinerary of Mr Pearson's tour includes the chief distributing centres for the middle and western states. On leaving, Mr. Pearson said that he wished to assure exhibitors that, in the event of transportation disturbances now threatened, Pathe Exchange had taken measures to sustain its record for prompt deliveries.

"Exhibitors are to be congratulated," he said, "on the return of normal, or nearly normal box office takings. For the future the business outlook is excellent. The only present cloud visible is the threatened railroad strike. We all hope, of course, that this danger will be averted.

"If, however, we are to pass through such an economic disturbance of such magnitude as the paralysis for even a few days of the country's railway system, I shall try to satisfy motion picture exhibitors that it will be at the expense of the minimum amount of delay in deliveries of film distributed by Pathe Exchange. Our emergency plans for delivery are made and will go into operation the moment the emergency arrives."

"Help in the observance of Armistice Day, Friday, November 11, by silent prayer for two minutes, commencing at 12 noon. An unknown American hero will be placed in the tomb at Arlington Cemetery at that time."

"President Harding urges every one to pause for silent prayer for two minutes, from 12 noon to 12:02 p. m., Armistice Day, Friday, November 11."

"Stop all activities for silent prayer on Armistice Day, Friday, November 11, between 12 noon and 12:02 p. m., as an unknown American hero is to be buried at that time in Arlington Cemetery."

Child Actor Dies

By telegraph from Universal City, Cal., the officials of the Universal Film Manufacturing Company have informed of the death late Monday night of its youngest star, Breezy Eason. Little Breezy, who, though only eight years old, was one of the best known and best loved child players in pictures, was struck by an automobile in front of his home, 6200 Fountain avenue, Hollywood. His latest engagement was in support of Harry Carey in "The Fox," a Jewel picture, which has not yet been released.
Robert Edgar Long, chairman of the publicity committee, announces that Harry Reichenbach will be master of ceremonies, ably assisted by E. M. Botsford, Paul Lazarus, Nat Rothstein and Silas Spitzer. These five members will put on an entertainment with a "kick" in it.

Henry Clive, who prints the front covers for many of our best magazines, will provide fifty artists’ models. And the following features of the program indicate a night of celebration that could not be designated as uninteresting: The Invisible Empire, An Installation in Five Reels, A National Politician of Great Fame, Prestidigitators, Fine Food, Jazz, Girls, Speakers, More Jazz.

To quote the publicity chairman, "Everything will be new, young, fresh and beautiful."

### To Show Women Fallacy of the Censorship Laws

President Perey W. Wells, of the North Carolina M. P. T. O., has just completed arrangements whereby Miss Louise Connelly, lecturer, attached to the National Board of Review, will begin a thirty-day tour of North Carolina on November 1, visiting all principal towns and meeting with and speaking before the leading women’s and civic organizations of the towns along educational lines and with the idea of acquainting them with the work of the board and of the utter fallacy of legalized censorship.

President Wells and a small group of the leading exhibitors of the state have become financially responsible for the entire expense of the tour, which is to be paid to the National Board. There will be a special session of the North Carolina Legislature convening in December, and the idea is to get the women fully informed as to the evils of censorship before that date. They were almost wholly responsible for the censorship fight in the state a year ago, and while defeated at that time will, it is believed, make another effort to put over a censor bill in December unless they can be shown its drawbacks in the meantime.

### Chamber of Commerce to Help Exposition

The Charlotte Chamber of Commerce has thrown the full weight of its influence back of the Southern Motion Picture Exposition, which will be held in Charlotte for four days, beginning November 29. This organization is actively assisting in numerous ways in the task of developing this exposition, and also is arranging to provide several elaborate entertainment features for the notable figures of the motion picture industry who will be here to attend and participate in the programs of the exposition.

Interest in this event is steadily increasing throughout the entire South, and Secretary Herbert C. Wales is rapidly working out the details of the programs for each of the four days. The motion picture theatre owners in the Carolinas are evidencing a keen interest in the plans and many of them are co-operating by holding popularity contests intended to select the women members of the cast of the feature photoplay which the exposition management will have produced at Charlotte. About fifty theatres have already entered the lists, and others are coming in steadily, leading Secretary Wales to believe that probably not less than 75 theatres will send young women here to take part in the picture.
Senate to Take Final Action This Week on Film Rental Tax

FINAL action by the Senate on the proposal of the Senate Finance Committee that the existing 5 per cent. film rental tax be repealed will probably be taken the latter part of the present week. Senator Penrose has stated that he would seek a final vote on the entire revenue bill not later than Saturday, October 29, in which event the vote on the film rental tax repeal would come several days earlier. During the past week or ten days Jack S. Connolly, the Washington representative of the National Association of the Motion Picture Industry, has been taking a poll of the Senate, with the result that he predicts that the amendment will be carried by a good majority. There are others interested in this proposal who predict that it will be accepted by the Senate without even the formality of a record vote.

Following the passage of the bill by the Senate it will go to the conference committee, by whose members the differences in the proposals of the Senate from those of the House as contained in the bill when adopted by the latter, will be ironed out. The personnel of the conference committee will be Senators Penrose, McCumber and Smoot (Republicans) and Simmons and Williams (Democrats) and Representatives Fordney, Longworth and Greene of Iowa (Republicans), and Garner and Oldfield (Democrats). The motion picture industry has a staunch friend on this committee in the person of Senator Reed Smoot of Utah, who is responsible for the Finance Committee recommendation, having sponsored the repeal proposal.

By reason of the fact that the repeal was not provided for in the House bill, and therefore is new matter presented by the Senate, it is possible that something of a battle will be staged over it by the conference. The Senators have been convinced that with the removal of this tax the theatres will be in a position to lower their admission charges. Considerable opposition to the repeal of this tax came from the Republican members of the so-called Agricultural Bloc, but they have come to the conclusion that it will be the people of the country that will benefit by this action, rather than the producers.

Mr. Connolly, who has been keeping a watchful eye on the proceedings, declined to make any prediction as to the final outcome of the repeal proposal.

"It is believed that the future of the removal of the tax depends wholly on what agreement is made by the conference on the surtaxes on incomes," he said. "The Senate has adopted a rate of 50 per cent. for application to incomes in excess of $200,000, with graduated rates up to that amount. The House provides a maximum rate of 32 per cent. applicable to incomes of $68,000 and over. There is the possibility that the conference will agree upon a compromise, say, of 40 per cent. as a maximum, in which event it might be found necessary to retain some of the excise taxes which otherwise would be discarded.

"It really depends on how many friends we can muster among the members of the conference committee, and if they are inclined to agree that the repeal of this tax will lighten the burdens upon the exhibitors and permit them to pass the benefits along to the theatregoer in the shape of lower admission charges. The N. A. M. P. I. is keenly alive to the situation and is not wasting an opportunity. It has centered its activities on this one very important proposition and is anxious that it shall be successful."

Receive Many Inquiries on Southern Exposition

That the Southern Motion Picture Exposition, to be held in the City Auditorium, Charlotte, N. C., four days beginning November 29, is receiving wide attention from all branches of the motion picture industry is evidenced by the number of letters being received daily by General Secretary Herbert C. Wales at Charlotte. Inquiries are coming in from producers and distributors alike as well as from the manufacturers of theatre supplies and accessories.

That the exposition will be held along lines which will have a tendency toward the uplift of the industry is the desire of the exposition management and the plans arranged assure this desirable result as well as the fact that the general public, thousands of whom are expected to attend, will be educated up to the wonderful possibilities of motion pictures as they affect the living standard of the day. At the same time the entertainment feature of the exposition is not being neglected.

This department is in charge of a capable entertainment committee who have already contracted for one of the leading orchestras to furnish concert and dance music through the four days. High class acts are being communicated with and the many novelties arranged for the entertainment of the visitors will make the exposition one to be long remembered.

Several screen stars will be in attendance as also many of the really big men of the industry—producers and distributors alike. It is possible that a real old-time Southern barbecue will be given in honor of these distinguished guests.

Belgium Balks at Showing German Films

German films are meeting with a very cool reception in Belgium, according to advices recently received in Washington. While the new films of the German studios have been presented with some success in the United States, there is little likelihood that they will be well received in Belgium for some time to come, it is stated.

Has Not Forgotten War

The sentiments inspired by the prospect of an influx of German pictures indicate that Belgium has not forgotten the war. "Shall we pay even as little as 50 centime—less than a nickel—to watch the gesticulations of a crew of Boches who may possibly have been the assassins of our loved ones?" asks one prominent Brussels newspaper. "No," we cannot, and any self-respecting theatre cannot run these pictures without defiling the memory of our honored dead."

It is seriously proposed that the board of censorship shall refuse to pass on German films, and that theatre owners exhibiting pictures of German origin be required by law to post conspicuously the nationality of such films.
Fox Film Plans World-Wide Celebration in Observance of Its Ninth Anniversary

A n important milestone will be reached by Fox Film Corporation at the close of next January. The corporation then will be nine years old, and certainly big for its age. A birthday celebration is being arranged—and if any nine-year-old ever had a birthday party approaching in size this jubilee affair as already outlined, it is not a matter of record. Like Fox Films, it will circle the earth. Two hemispheres and every continent thereon will participate in the doings. "Fox Anniversary Week" is the label the big celebration will bear in every land.

It is significant in this connection that Willa Fox, a pioneer in the most progressive picture development nine years ago, is today a pioneer in many movements for the betterment of screen entertainments or its protection against destructive forces. By solid expansion, not inflation, the company which he heads as president has reached and maintains its enviable place.

The point aimed at in this Fox Anniversary Week is to have every theatre, at home and abroad, which has ever shown a Fox picture, present a series of Fox productions from January 29 to February 4 inclusive, and to bring into line as many other houses as possible. The "Anniversary" feast will include all the Fox courses from soup to nuts—super-specials, dramas, high comedies, Sunshine comedies, special star comedies, animated cartoons and Fox News.

For this world-wide celebration all Fox branch managers even now are at work, bending every effort toward making it a "howling" success. The earliest reports from the twenty-seven branch offices in the United States and the half-dozen in Canada contain a sufficient number of contract arrangements, Fox officials say, to indicate that the exhibitors will "make it unanimous."

Of special interest to exhibitors in the current year's Fox output are the super-specials, the general release of all of which will be preceded by runs in New York City and a number of which have already had their Broadway careers. Included in release before the close of 1921 are "Over the Hill," "A Connecticut Yankee in King Arthur's Court," "A Virgin Paradise," "Thunderclap," "Shame," "Perjury," "Footfalls," "The Last Trail" and "Queen of Sheba."

Vast quantities of banners, posters and other accessories are being provided for distribution by the exchange. The entire Fox personnel appears to be on its toes to put over the big birthday party in a manner worthy of the Fox record in screen achievement.

Beginning January 29 and continuing to the night of February 4, "Fox Anniversary Week" will be flashed in electric lights from hosts of theatre fronts in the United States, Canada, Latin America, Great Britain and the continents of Europe, Asia, Africa and Australasia.

Maryland Educational Authorities Favor Use of Moving Pictures in the Schools

T he use of moving pictures in the public schools of Baltimore and the State of Maryland, in conjunction with the method of instruction now in vogue, will take place eventually, it is believed by Dr. Henry S. West, superintendent of public schools of Baltimore, and Dr. Albert S. Cook, state superintendent of education. Instruction by moving pictures would be of great benefit to the children, they agreed, but Dr. West does not think that the news weeklies, as shown in the theatres today, are sufficient to teach current history, as the newspapers "bring the important news items out in a better way." Dr. Cook maintained, however, that films of current events could be used to supplement magazines and newspapers.

It is felt by Dr. West that visual education should be used in the schools but that at the present time it is very expensive and he thinks there are too few subjects that would be good for purposes of instruction. He says that quite a number of schools have projection machines and also a number of school buildings are not constructed so that moving pictures can be shown.

MOVING pictures stars as they actually are—not as the silly and harmful sensationalists try to make them—pass before us in intimate review in a book which is at once informative, entertaining to a degree, and most valuable to all real friends of the screen. This book is by Edward Weitzel, Associate Editor of Moving Picture World, and it is called "Intimate Talks with Movie Stars."

In the twenty moving close-ups of the personal side of the great figures of the screen, Mr. Weitzel gives a true vision of their actual characters. Like all close-ups they show more than the long shots to which we are accustomed. They form a valuable contribution to the real history of the screen and are written so happily that they delight the reader.

We commend this book to exhibitors especially as a work which will answer in a dignified and effective way the attacks made upon the artists of the screen by the sensation mongers without and the contemptuous within.

A Really Worth While Answer

Cobb Again Elucidates

One way of combating the sort of pictures to be shown in picture houses in small communities, suggested by George H. Cobb, chairman of the New York State Motion Picture Commission, is for the churches to band together and buy the picture theatre, which would place the selection of the pictures to be exhibited entirely in their own hands.

This suggestion by Mr. Cobb was made in an interview while on a recent visit to his hometown of Watertown, and was prompted by a letter which Chairman Cobb had recently received from the ministers of a small town in New York State, claiming that the local picture theatre was showing pictures of a cheap and degrading sort.

The Child Actor

The child actor and the baby have come into their own in motion pictures. Directors these days insist on having children in their plays. The public likes them, they argue, and now the agents who engage children for parts in photoplays have a long list of child actors for directors to choose from.

Arthur James.

ARThUR James.
Chaplin May Shelve Famous Shoes; Discusses Production Costs and Association with First National

That he hoped, after finishing his productions still remaining to be made for Associated First National, to continue to do business with First National theatres and that he hoped those would continue to do business with him, was announced by Charles Chaplin at luncheon given in his honor by Associated First National Pictures, Inc., at the Biltmore, October 21.

Referring to an earlier phase in his association with First National and in reply to a tribute paid him by J. D. Williams, who attributed to him a maximum share in the success of the Associated First National organization, not only in its earlier days but since, Chaplin dwelt upon the fair and square dealing he had received from First National through its executives.

There was a time, he said, when it was possible for him to set a lower price upon his productions which it was quite impossible for him to set now. With changed conditions of output, with studio labors vastly higher than formerly and as a natural result of the demand for his productions, the speaker pointed out, he had been compelled to set a higher price on his product than formerly and that increase naturally reflected itself through First National in the distribution terms to its franchise holders.

"On the completion of the two pictures still remaining to be made for First National," continued Chaplin, "I hope, in business association with my brother, still to continue to do business through First National theatres and that First National theatres will do business through me.

"Confessing that he had a leaning towards more serious drama in future productions Chaplin stated in reply to a question that his ideal lay in an alternation of both comedy and drama, say, in the ratio of fifty-fifty. He declared he might, for the nonce, lay aside his famous shoes, but only to return to them in a later production.

"Regarding the use and abuse of subtitles, Chaplin stated that in his opinion the question of more or fewer subtitles was one of time, while one picture might be excellent through the absence of interlarded words another might be equally excellent with them. It was all a matter of the particular picture, he thought.

"Asked, in connection with his recent visit to Europe, his opinion as to the relative merits of American and European productions, Chaplin believed that there was much to learn mutually on both sides of the Atlantic. "American stars and producers," he said, "must look to their laurels. The Germans take their work very seriously. They think something important can be made out of the films, though they are not doing it for propaganda purposes. The Swedish are also doing some capable picture producing. "In Europe they recognize that we are ahead of them in photography and other technical details of film production, but they believe that they excel us in story value. They consider that the American psychology is too obvious, and that audiences here have to have made-to-order stories that are sweetly sentimental without touching on real life.

"They say we have too many bedroom farces and they're tired of our sex plays. I agree with them. What we want is more of the subtle which they say we ought to have. Original stories written especially for the screen, I think, be the salvation of the American producer."

Chaplin paid a high compliment to the artistry and personality of Pola Negri, whom it had fallen to the lot of First National to introduce to the American screen public and whom he had met abroad. Yet while he had had the pleasure of meeting that star and other screen luminaries over there, Chaplin pointed out he had but little time to visit theatres.

"Chaplin stated that he still preferred to write his own stories rather than to make over plots "translated" from books and expressed his intention of continuing in that preference.

"The speaker delighted his audience with the ready wit and sparkling repartee with which he met a barrage of questions laid down upon him by the newspaper representatives present, and a spirit of humor and good fellowship pervaded the gathering in consequence.

In addition to Mr. Williams, other speakers who paid tribute to Chaplin as an artist and as a man, included H. O. Schwalbe, Arthur James, P. C. Skours, Dr. Gianninni, Frank Vreeland, J. Dannenberg, James Dean and Nathan Burkhan. Others present were W. A. Johnson, Messrs. Boynton and Sohn, John Spargo, Louella Parsons, Carlyle Robinson, James Grainger, W. Morgan, W. E. Milligan and Hodge and members of the newspaper press.

Chaplin left New York for the West Coast on October 25, planning a stop-off in Chicago where Associated First National was in "Get-Together" convention, and would, he stated, if possible attend the opening of the Balaban and Katz New Chicago Theatre.

Duncan Succeeds Van Dyke in Iowa

ONE of the most enthusiastic meetings ever held by any state association marked the annual convention of the Motion Picture Theatre Owners of Iowa, held October 19 and 20 at the Hotel Chamberlain, Des Moines. One hundred and twenty-five delegates, representing practically all of the large theatres of Iowa, were in attendance. The convention, which was called to order Thursday, October 19, was welcomed to Des Moines by Mayor Barton in behalf of the city. His words of welcome were responded to by B. I. Van Dyke, retiring president. Following the business session in the afternoon, an evening smoker was given the delegates by exchangers and supply dealers of Des Moines.

Al Pramar, of Omaha, and Tom Arthur, of Mason City, were the national executive officers in attendance. Keen interest centered around the election of officers for the coming year. The officers elected are: President, J. C. Duncan, Sioux City; vice-president, Tom Brown, Iowa City; treasurer, M. R. Tourneur, Mason City; secretary, E. Metzger, Creston. Directors for the year are: Dr. Pence, Columbus Junction; M. Earle, Davenport; Alexander Frank, Waterloo; W. E. Waterhouse, Charles City; A. J. Diebold, Cedar Rapids; George Curson, Oskaloosa; B. I. Van Dyke, Des Moines; C. M. Peregrin, Coralville; Mr. Harding, Council Bluffs; A. J. Johnson, Fort Dodge; Mr. Shumberger, Denison.

Much of the success of the convention was due to the well directed efforts of the convention committee under the supervision of Mr. Van Dyke of the Royal Theatre, Des Moines.

Kansas City Exhibitors Body Elect Officers

An election of officers was held at a meeting of the Kansas City Motion Picture Exhibitors Association, October 18. The following officers were elected for the ensuing year: President, William A. Shelton, Ashland Theatre; vice-president, Robert Carnic, Alamo Theatre; treasurer, Archie Josephson, Victory, and secretary, A. M. Eisner, Strand Theatre. The last two men were re-elected.

At this meeting it was also resolved that the screens of the motion picture theatres in Kansas City and their platforms would not be used for the discussion of any commercial projects.
We commend Owen Moore for fighting back at the Daily News, a newspaper which has singled out the moving picture actor and actress for sensational and uncomplimentary treatment in its news columns. If each would do his share in the smiting of the industry's enemies without we could with greater ease take care of the enemies within.

The big get-together convention of Associated First National Examiners at the Hotel Drake in Chicago is given full prominence in the news in this issue and we feel like adding a word of praise for the splendid progress made by this most important exhibitor organization. President Harding's hearty greeting was as deserved as it must be gratifying to every First National member. We believe that so able, so enterprising and so fair a set of men are a credit to our business and we are glad to say so.

Trial by publication has gained too great a headway in our business. It is manifestly easy for the individual to prefer charges or to make accusations against companies or organizations, but these should be supported by proofs and should be made before a body of standing before they are blazed before the industry in twenty-four sheet style. There is no curtailment of liberty involved and much valuable space could be directed to constructive matter. Exhibitor charges should be made before exhibitor organizations and producer and distributor charges should be brought before their organization. This is the fair way and much needless and senseless furor may be thus avoided.

As a constructive activity, the trip of William A. Brady, president of the National Association of the Motion Picture Industry to the Parents and Teachers Convention in Detroit, in order to bring about a real working understanding between that body and the screen, is farsighted and much to be commended.

The Iron Trail Is a Fine Picture

ARNESSING the drama that lies in the conflicts of the great forces of nature, and interweaving the struggles of men with a love theme that sweetens away the rougher edges—this is what Whitman Bennett has done in "The Iron Trail," a new and a far finer and bigger story by Rex Beach than has appeared on the screen before.

With the handicaps of censorship the apparently safe course for those who care to protect a very heavy investment is to produce pictures for which "The Iron Trail" may well set a standard. It is Beach, but it is better done. The refinements of dress are made legitimate and the heroine and hero contrive to avoid being ugly through clothes.

The keynote of the picture is its vitality. It convinces to the point of bringing the spectator into the action and atmosphere so that he feels himself part and parcel of the story. This is a supreme thing to do and it is of course the result of brains plus feeling plus great care in preparation.

The Alaskan scenes are really Alaskan and no more majestic views have been shown. Mr. Bennett and his director R. William Neill have arrived at naturalness in the enacting of the drama, and have contrived a charming entertainment, strong, moving to the heart and satisfying to the mind.

In the well chosen cast Wyndham Standing, Alma Tell, Betty Carpenter and Thurston Hall are especially good. "The Iron Trail" is a fine picture, capably suited for the present market. United Artists are to be congratulated on having it for release.

ARTHUR JAMES.
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wide's (W.).

Under the Lash
(Gloria Swanson—Paramount—5,675 Feet)
M. P. W.—Gloria Swanson is effective in gloomy story of a Boer household.
N.—Well produced and acted drama of South Africa.
W.—The most unattractive role Gloria Swanson has had.

The Foolish Age
(Doris May—Robertson-Cole—4,500 Feet)
M. P. W.—Robertson-Cole production, starring Doris May, is a quick-moving farce of good quality.
E. H.—A light but pleasing little comedy-drama.
W.—Light but excellent entertainment in this.
B.—It proves again that screen comedies can be produced without vulgarity and be made funny, too.
N.—Sparkling little comedy with Doris May as star.

Jane Eyre
(Mabel Ballin—Hodkinson—7 Reels)
M. P. W.—Screen version of Charlotte Bronte's novel, produced by Hugo Ballin, is slow but faithful to the original.
T. R.—Mr. Ballin has accomplished one of the most artistic successes of his producing career.

W.—Excellent production of famous love story.
E. H.—It should please readers of the gifted writer's tale of British country life.
N.—Hugo Ballin production a pictorial triumph.

Bits of Life
(Featured Cast—First National—6 Reels)
M. P. W.—Marshall Neilan combines four tabloids in an entertaining feature picture.
T. R.—The picture affords good entertainment and its originality of construction should win popular favor.
N.—Real entertainment and drama in this Neilan novelty.
E. H.—Is "something different" in picture making, presenting as it does four distinct short stories in one six-reel feature.
W.—Neilan presents an unusual novelty.

The Son of Wallingford
(Featured Cast—Vitagraph—8 Reels)
E. H.—The picture has about everything the showman wants and in the matter of exploitation it holds unlimited possibilities.
N.—Spectacular comedy-melodrama of more than usual merit.
W.—Production of Wallingford story done in big way.

Nobody's Fool
(Marie Prevost—Universal—1,640 Feet)
M. P. W.—Marie Prevost in pleasing feature comedy with slight conventional story. W.—Star, good production and excellent photography the features.
N.—Light but satisfying comedy romance.
T. R.—Universal can be proud of this one, if only for its simple appeal.

The Mysterious Rider
(Featured Cast—Hodkinson—6 Reels)
M. P. W.—Story contains picturesque settings, good acting and an interesting plot.
N.—Involved story not up to Zane Grey's standard.

W.—Author and producer hand a disappointment in this one.
T. R.—With a splendid dramatic interpretation of the different character parts by the cast, this story of Zane Grey's has been transferred to the screen in a gripping and tense way.

Woman's Place
(Constance Talmadge—First National—5,645 Feet)
M. P. W.—Constance Talmadge gives an amusing slant on woman in politics in her latest comedy.
W.—By all means the best of Connie's recent pictures.
T. R.—A brisk, lively comedy, shot through with crisp, witty subtitles which add greatly to the humor of the picture, this latest vehicle starring Constance Talmadge promises to win widespread popularity.
N.—Another vehicle for Constance with Emerson-Loos titles.

From the Ground Up
(Tom Moore—Goldwyn—5 Reels)
N.—Good incident and clever titles big aid to slender story.
W.—Not as many laughs but a typical Tom Moore production.
T. R.—Gives every indication of winning countrywide popularity.

Shadows of Conscience
(Featured Cast—Russell—7 Reels)
M. P. W.—New picture of Russell productions, State Right, is a serious drama, creditably produced.
T. R.—This picture should be given a big league rating.
W.—Fine production given to unusual Western.
E. H.—A Western that does not depend upon gun play, and fine horsemanship for its interest.

WILLIAM HART IN "THREE WORD BRAND," A PARAMOUNT RELEASE
SCENES FROM LOIS WEBER'S "WHAT DO MEN WANT?" RELEASED BY F. B. WARREN CORPORATION
Whitman Bennett, Among His Books: Talks of Censorship and the Classics

By EDWARD WEITZEL

While Mr. Bennett talked he led the way to the music room across the hall, one side of which was lined with beautifully bound copies of ancient and modern French novelists, first impressions all of them.

"With regard to this library of mine," said he, "I want to point out that it is mainly fiction, except for a considerable number of the really great essayists, and that it is not an aggrandizement of curios. Of course, no library would be complete without the poets and without such standard writers as Voltaire, Carlyle, Arnold, Pater, De Quincey, Pope, Swift, Sam Johnson, Dryden and Macaulay. But fiction is my business and fiction, including fiction in dramatic form, is what I really collect. I have the first impressions of standard sets of virtually all the world-famous English, American and French novelists, as well as the classic and semi-classic drama. But, come upstairs to the library."

"The library! . . . would you mind telling me where we are now?"

WHITMAN BENNETT

There was another comfortable divan in the center of the book-lined room on the second story. Other book cases flanked the handsomely paneling to the compartment. It is here that Mr. Bennett keeps his modern drama and fiction. Seated on the divan, after I had inspected the contents of the shelves, the moving picture producer explained that he is now in the process of assembling drama, but has not yet classified it, and that the whole thing is in the hands of one book-seller in New York.

"In addition to these sets, which include the short-story writers as well as the novelists," he remarked, "I have several hundred volumes of first editions of individual books, from the beginning of English literature right down to current publications. This is the way I give interest and value to selected works of writers whose complete works are scarcely of sufficient importance for preservation in such a collection as mine. These 'firsts' also include a new 'Collected sets of first Editions' and this is the highest tribute one can pay to the current writer."

"I see you have sets of David Graham Phil-

lips, Winston Churchill and Booth Tarkington."

"Yes, and of Bernard Shaw and John Galsworthy. Of other current novelists such as Conrad, Galsworthy, W. H. Auden and great men. . . . I acquire the limited editions as issued; but this, of course, does not denote the same personal interest. For the most part the first, or only, edition of any work is a matter of behalf of one or two of an author—such as 'John Halifax', 'Frankenstein', 'Dracula', etc., or perhaps half a dozen to the author as is the case with such authors as Mark Twain, Arnold Bennett, D'Annunzio and George Moore."

"What are some of the modern first editions which you recently acquired?"

"'Diana' and 'The Egoist', by Meredith; 'Tess of the D'Urbervilles', 'The Mayor of Casterbridge', and 'The Return of the Native' by Hardy. These are all sought-for volumes of tangible value and my copies are in especially fine condition. But the rarest of all the modern first editions which I possess are probably 'Lorna Doone', 'Alice of Old Thunderland', 'Tom Sawyer' and the privately printed 'What Is Man?' by Mark Twain. I also have a first edition of 'Les Miserables' in French—the absolute first issue, and though it is in this country less valuable than the other just mentioned I somehow feel it is distinctly something possessing."

"I quite agree with you. But about the old books—of course you have a first edition of Boswell's Life of Johnson?"

"Yes; also a first issue of Gulliver's Travels; and an absolute first issue of the first three great English novels by the first three great novelists, 'Tom Jones', 'Humphrey Clinker' and 'Clarissa Harlowe'."

"Rare and racy reading," said I.

Mr. Bennett paid no attention to the remark. His mind lay gone back to the evils of censorship. He sat silent for a moment and then spoke in that quietly decisive manner which is his custom:

"I hold no Freudian theory of life or drama and I think that Freud went wrong on his own pet hobby. But I do hold that the struggle against the elemental passions of sex and crime is now and always will be the very basis of those truly large dramatic conceptions without which written literature would be of no great importance in the world and without which something of the literary essence must remain puerile."

"The mind which cannot appreciate these facts is of naturally small calibre or badly uneducated, Mr. Bennett."

A reproof of some unorthodoxy was unheeded.

"I hold no brief for dirty books or dirty photoshops," went on Whitman Bennett, "but I do cry aloud for the right to treat the elements, problems of sex and crime in the same worthy spirit in which they have been treated, and are today treated, by the great novelists of all nations."

"All producers and directors should say Amen to that. But tell me, who is the greatest writer in the English language today? Nowadays, anyone.

And it is impossible to screen some of his works—thanks to the censors—and most of what could be produced would have to be modified."

At Port Lee, N. J., one of the largest sets ever constructed in the east is being erected by William Fox for a big scene in a special production directed by Harry Millarde, who made 'Over the Hill.' The studio houses are being constructed, with streets, stores and everything essential to represent a complete rural community. This motion picture village is to be swept away by a flood. Elaborate precautions have been taken to prevent the rush of waters doing any damage beyond the confines of the lot.
Miss Traverse Charges $3,000 Salary
Was Promised Her By Herbert L. Smith

Pursuant to a court order obtained by Herbert Lynd Smith requiring Miss Madaline Traverse to furnish him with a bill of particulars, Miss Traverse has filed this bill. Miss Traverse is suing Smith in the New York Supreme Court for $200,000 damages as a result of an alleged breach of contract.

Miss Traverse alleges that Smith made a contract in June last with her which contemplated incorporating an organization known as the Madaline Traverse Corporation, which would produce motion pictures with her as the "star." A weekly salary of $300, she says, was to be paid her, as well as $1,000 a month for personal expenses, with other liberal provisions, which are denied by Smith.

In her bill of particulars, Miss Traverse says, the alleged agreement was an oral one, but she reserves the right to offer written "evidence thereof." She says it provided, she was to begin her services on June 1, 1920, but the salary of $3,500 a week was not to start until July 1, 1920. She avers that she entered on her duties as manager of the Klimax picture exchange in June, and on June 17, she was engaged to play a leading role in a picture, with a salary of $1,920 of her own money, and that all she has thus far received from Smith is the sum of $2,657, paid to her by checks in six installments.

Changes in Louisville Exchange Field;
Krieger Is New First National Manager

Important changes in the organization of Associated First National Exchange of Kentucky and Tennessee and the Big Feature Rights Corporation have been announced in connection with the removal of the headquarters of these mammoth picture factors into their new building on Third Street, Louisville.

All the changes are in the nature of advancement, and they are brought about by the rapid growth of the Big Feature Rights Corporation and the Associated First National Exchange with the business of the two constantly increasing, Col. Fred Levy, their president, and Lee L. Goldberg, who has been their general manager from the start, found it necessary to make frequent changes.

Lee L. Goldberg resigns as manager of the Associated First National Exchange to devote himself to the management of the Big Feature Rights Corporation. Mr. Goldberg has been the engine, the boiler and the dynamo for the Big Feature Rights Corporation from the day he and Col. Levy formed it. When the Big Feature Rights Corporation was granted the Associated First National franchise for Kentucky and Tennessee, it was the time when J. D. Williams created the national organization, Mr. Goldberg became general manager and has acted for the two concerns.

Paul Krieger, formerly manager of the Fox Film Exchange at Washington and Cincinnati, has been appointed successor to Mr. Goldberg as Associated First National manager. Fred G. Silot, field manager for the Associated First National Pictures, has been in Louisville since July 24 assisting in the moving of the First National exchange to the new building.

Another "man of war" has joined the organization—Leo Katz, who has taken charge of the Educational Film Exchange for this territory. Mr. Katz was in the navy four years, was a corporal on the U.S.S. Jumore, the rank lieutenant-commander. He made a record as salesman for the Educational Film Exchange in New York. He has been appointed to the Louisville office in charge of Kentucky and Tennessee. He will handle educational comedies and short subjects.

Issues Order Against Using Name, "The Bat"

Wagenhals & Kemper, producers of the play, "The Bat," which is now in its second run at the St. James Theatre in New York, have just succeeded in having a court order issued by District Judge George A. Carpenter, of Chicago, giving Wagenhals & Kemper a monopoly over the use of the name, "The Bat," in connection with either a stage or motion picture play.

The action was brought specifically against the Klimax Pictures Distributors of Illinois, their agents, attorneys, licensees or others, prohibiting the use of the title of the play or similar titles in the sale, rental or distribution by the Klimax Pictures Distributors and openly exploited by exhibitors as being "The Bat."

Eastern Theatres of Toronto Reports

Weekly Receipts of $10,000 for Year

The first annual report of Eastern Theatres, Ltd., Toronto, indicates the trend of theatre developments in Canada during the past year or two. This company operates the Toronto Pantages Theatre which closed its first year at the end of September. This is the largest theatre in Canada, seating 3,700. It operates on a combination policy of moving pictures, vaudeville and music with continuous performances six days each week. According to the annual statement just issued, the gross receipts for the year totaled $221,021, or average weekly receipts in excess of $10,000. The operating expenses, including income tax, were $81,415. The sum of $31,075 was deducted from this sum for preliminary and organizing expenses, depreciation on buildings and equipment, taxes and other expenses. This left a net profit of $50,278. Dividends amounting to 7 per cent were paid on the $500,000 preferred stock, this representing $35,000. The surplus carried over to the next year was, therefore, $15,278. The company's total assets are $185,036.

Eight-Real Church Show
Is Menace to Exhibitors

Absolute competition with local picture theatres was provided at Knox Presbyterian Church, in Ottawa, Ontario, on October 19 when an eight-reel Church show was shown in the church under the direction of the Rev. R. B. Whyte, who advertised the event as "a vaudeville for the church which was charged. The program consisted of "Vicar of Wakefield" starring Sir John Hare, "Good Samaritan," a short special, and "Mountaineering Memories," a one-reel film scene which was loaned by the Canadian Department of Trade and Commerce. Music was played on the organ by the regular organist.

The Rev. Mr. Whyte announced: "The time has come when the church must take the leadership of the community and not to theorize on them. The church must take into account the moving pictures, the people's easiest and most common form of recreation. The movies may spread the power for good or evil and it is the church's justification for using them that they be used for good. The place to provide them is in the church."

"Wampas" Gets Surprises
at Los Angeles Meeting

The last meeting of the Western Motion Picture Advertisers was heralded as "Surprise Night." There were many surprises for the publicity men, chief of which was the showing of Eric Von Stroheim, producer of "Foolish Wives," which, in fact, took some of the p.a.'s off their feet. No accurate report as to the detail of it seems to be available from those who were present, although it had to do with question of "Faith" in one's self and others.

Florence Lawrence, dramatic and motion picture star of the Famous Players-Lasky company, pulled another surprise for the boys when she said she was not receiving enough publicity. Further investigations and inquiries brought to light that she was not receiving enough publicity matter of the right kind. Miss Lawrence is perhaps the only woman who can say in front of the publicity men in Los Angeles. Doris Anderson, her assistant, was also on hand. Joe Jackson, publicity man for Goldwyn, spoke and brought up an interesting discussion of some of the popular wits of the organization as to what they thought were the best programs of entertainment and education ever assembled for the edification of the Wampas.

Charles Ray Coming to
New York on Vacation

The complete itinerary of the Charles Ray party, which will leave for Los Angeles for the East on November 13, was made public this week. Not only does the star plan to get his first view of New York City on this trip, but he has arranged a schedule by which he will visit several interesting places on the way, including a two-day stop-over in Chicago and a look-in at Niagara Falls. He also plans to see during the progress of his vacation in the East are Buffalo, Toronto, Boston and Washington. The star will make his business headquarters in the offices of the Arthur S. Kane Pictures Corporation.
SANTSCHI SERIES

Cyrus J. Williams presents

Tom Santschi

in

The Heart of Doreon

Directed by Robert North Bradbury

Real Big Features, in
Two Reels

The Santschi Westerns are produced, enacted and directed with the same care and skill as the best features.

"Santschi has been a film favorite so long that commendation on his splendid work seems almost a waste of adjectives," says the Trade Review.

Just think of Santschi and Ruth Stonehouse in a two reel picture! Just look at the superb scenery in this picture; just note the powerful story of a big hearted, generous and brave backwoodsman; just realize the able direction; you'll agree that this Santschi, like the others, is a real feature, worthy to be featured.

Have YOU Played "The Spirit of the Lake" and "The Honor of Ramirez" Yet?

Pathe®
Distributor
Hal Roach Comedies

The zip and zest of the show

It doesn't take much thought to see that real comedy is about as important as anything on your program.

Let 'em leave your house laughing, and you know they'll come back. You can rest easy if you book the Hal Roach Comedies. They are the zip and the zest of the show.

"Snub" Pollard is a comedian who is coming so fast that he's raising a cloud of admiring comment. His comedies get better and better and they started good.

"His popularity is certainly growing, his work improving;" "swift and snappy, many good laughs registered;" "good laughs all the way through," says Wid's in reviews of three separate Pollard comedies.

"Full of gags and amusing moments. You'd forget the heat even if you were in Africa," says the M. P. News of another.

"Good, funnier than the ordinary;" "will get the laughs;" "good action, full of gags," says the Trade Review of three others.

Pathé Distributors

Yours for more laughter and happier audiences

One, one reel comedy every week
Schulberg to Locate in Southern California

B. P. Schulberg, president of the Ambassador Pictures Corporation, making Katherine MacDonald pictures for Associated First National, arrived in Los Angeles this week to assume full charge of production at the MacDonald studio on Georgia and Girard streets. Mr. Schulberg, who has heretofore been located in New York, now announces his intention of making his permanent headquarters in Southern California.

E. P. Fineman has resigned as vice-president and general manager of the Katherine MacDonald company, and will take a vacation before making new picture affiliations.

Shallenberger in Town

W. E. Shallenberger, president of the Arrow Film Corporation, came to town this week to confer with the heads of the various units making Arrow releases. Mr. Shallenberger will spend a portion of his time with the Ben Wilson feature and serial company, one of the progressive producing companies in which he is interested.

Wilshire Theatre Opens

The new Wilshire Theatre, Western avenue and Third street, opened its doors to the public last Wednesday evening at 7 o'clock. The Wilshire is another link in the chain of picture houses operated by J. Leslie Swope, Frank A. Grant and J. M. Young of the Hollywood Theatres, Inc., associated with Gore Brothers, Ramish and Sol Lesser. Jackie Coogan in person assisted at the dedication ceremonies, and the picture feature was "The Midnight Bell," with Charles Ray.

Nazimova Producing

Mme. Alla Nazimova has branched out as an independent producer at the Brunton Studios by beginning production on Ibsen's "Doll House," for which all the preliminary arrangements are now practically completed. Actual shooting is to begin about November 1. Sets are now in process of construction, the cast is being assembled and a technical force organized. The Ibsen story will be followed by another production to be made from the play "Salome."

Series of Four

Arthur Jacobs, pioneer independent producer, has arrived in town to make a series of four pictures with all-star casts during the next few months. Mr. Jacobs has brought his own staff of assistants with him from the cast, and as soon as he has obtained studio space he will begin producing.

Anita Stewart Returns

Anita Stewart and her husband and business manager, Rudolph Cameron, have returned to West Coast Filmland, making their home temporarily at the Beverly Hills Hotel. Miss Stewart will begin a new production within a short time at the Louis B. Mayer studios.

Leah Baird at Ince's

Arthur Beck, husband and manager of Leah Baird, motion picture star, has obtained space at the Ince Studio in Culver City, and will begin production soon on a series of pictures featuring Miss Baird.

Lesser Goes East

Sol Lesser leaves this week in response to a telegram from eastern executives of First National, who desire his presence in New York a few days before going to Chicago to attend the big meeting of First National on October 25.

De Mille to Travel

Cecil B. De Mille, upon completing "Saturday Night," at the Lasky studio, will leave for New York to sail from there on October 31 for Europe, where he will travel for two months through England, France, Spain, Italy and Germany, besides visiting the countries in Northern Africa. Mr. De Mille states positively that he will not make a picture during this trip, although later he may consider the feasibility of making a picture abroad.

Comedy Company Moves

The Hamilton-White Comedy Company, producers of two-reel comedies featuring Lloyd Hamilton, and another series under the direction of Jack White with all-star casts, has the distinction of being the only short reel comedy company producing on the Brunton lot. Hamilton-White moved into their new quarters last Monday.

Character Actor Dies

Harry S. Duffield, stage and screen player, died at his home in Los Angeles last Thursday, at the age of 71 years. For fifty-nine years Mr. Duffield has been appearing on the stages of the country in a variety of characterizations, from juvenile and leading man, to character and old men parts. He recently appeared in a number of film features, among them Sir Gilbert Parker's "A Wise Fool," "The Great Impersonation," and others. His last stage appearance was at the Morosco Theatre in "A Tailor Made Man," which closed about two weeks ago. A widow, a son and daughter, all of whom reside in Los Angeles, survive.

Ruth Roland Injured

While struggling with the villain in scenes being taken north of Fresno, Calif., for "The Timber Queen," Ruth Roland suffered injuries from coming in too close contact with the actor's boot. Most of the injury was confined to the actress' face and head, and she was taken to Fresno for first aid treatment, then to her home in Los Angeles, where her physician, while admitting that her injuries are serious, declares that no disfigurement will result, and that Miss Roland will be able to resume her picture work within a week or two.
William Farnum Returns from Europe;
In Fine Condition and Ready to Work

WILLIAM FARNUM has just returned from Europe looking and feeling better than he has in years. He came back on board the Aquitania from the first real vacation he had had in twenty-five years, having left New York on March 22 after a particularly strenuous time in the making of the big William Fox special production, "Perjury," directed by Harry Millarde.

Farnum felt so full of energy when he stepped off the big Cananeder that he said: "Bring on your directors and your stories—the bigger the better. I feel as if I could work night and day for a long time.

As a matter of fact, Fox has the stage all set for his popular star, who won't have long to wait before he is again facing the camera—with Herbert Brenon as his director. Another big special story has been selected for him. The name of this picture or the one to follow has not been announced.

The star declared he had made a really wonderful time, even though he had a bad start, for being tired out by his unceasing work of picture making during the past years, he caught cold soon after landing in France and went to a hospital for four days.

"I tell you, I had a narrow escape," he said with that famous Farnum smile. "For a couple of days I had a temperature of 104; you know that's dangerous for most folks. Because I joked with the physicians they told me afterwards that I didn't realize how ill I was. They declared I was near to a very bad case of pneumonia. Perhaps because I didn't take it seriously I pulled through."

In two weeks he was feeling "bully" again and soon began a two-hour trip that he had often dreamed about. With Mrs. Farnum he left Paris without any destination in view, without any time limit, and motored south. They drove slowly, and stopped wherever their mood was charmed by historic places or beautiful or quaint scenery until finally they arrived in Rome.

Gillroy Sues Pantheon for $24,500
Alleging a "Freeze-out" by Officers

SUIT to recover $24,500 damages from the Pantheon Picture Corporation, Inc., Paul and Anetha, G. Schoppel, Charles Miller and P. Hendrick Schapp, its officers, has just been filed in the New York Supreme Court by Leo J. Gillroy, former treasurer of the Pantheon concern.

According to Gillroy's complaint, he was instrumental with the defendants in the formation of the Madison Film Corporation, which was launched in January last, which title he says was changed in March last to that of the Pantheon Picture Corporation, Inc., and Anetha Schoppel was elected president, Charles Miller, vice-president, and Paul Schoppel secretary, while Gillroy was selected as treasurer and a director.

Gillroy alleges that in forming the new concern, in consideration of the transfer of certain rights 25,000 shares of the stock were to be given Anetha G. Schoppel, out of which the latter was to hand over 2,000 shares to Paul Schoppel, and that the new corporation would allot 2,000 shares of common stock to Gillroy. Gillroy alleges the promised stock was duly turned over to the Schoppels, but the 2,000 shares promised are still due him.

Gillroy also charges that he would receive 10 per cent. on all stock he sold in the new enterprise, whether he sold it directly or indirectly. On March 25 last Gillroy charges that under the guise of a corporation meeting the Schoppels, with Miller, ousted him as treasurer and director and elected P. Hendrik Schapp in his place, all this, he alleges, without his knowledge or consent.

Gillroy says he had an active part in the formation of what is known as the Pantheon corporation, which he says has a capital stock of $1,000,000, and that as the common stock has a market value of $10 a share he is entitled to $20,000, the value of the securities promised him, plus $4,500 representing his commission at 10 per cent. on $45,000 worth of its stock which he alleges he was responsible for the sale of, or a total of $24,500.

Expect Big Display at Motion Picture Showing

Demands for exhibit space in the Charlotte, N. C., Auditorium for the Southern Motion Picture Exposition to be held in Charlotte beginning November 29 by far exceeds the supply according to an announcement by the executive committee. General Secretary Herbert C. Wales announces that allotment of spaces is being made in the order of receipt of applications, and that prospects are fair for one of the most creditable displays of the motion picture industry ever presented at any but a National exposition.

In twenty principal cities of the Carolinas theatre popularity contests are now being conducted by which a party of young women will be sent to the Exposition as guests of the theatres. While attending the convention they will have an opportunity to enter a contest for leading roles in a five-reel motion picture to be made during the exposition by a famous director and in which many of the attending film stars will appear. Special book tickets and all necessary printing is being done in bulk by the executive committee of the exposition in Charlotte keeping the expense to the individual theatres at a minimum.

Bebe at Work

Bebe Daniels has been resting a week in the mountains. To complete her last production in time it was necessary to work night and day and the star found the idea of a vacation quite a welcome one. On her return she started work on an original story by Nina Wilcox Putnam.

Views from Coming First National Productions

Left to right: "All for a Woman"; Marguerite De La Motte, who plays the leading feminine role in "The Bride of the Gods," a J. L. Frothingham production; "My Lady Friends," starring Mr. and Mrs. Carter de Haven.
The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

**Associated Exhibitors**

**RIDER OF KING LOG.** Good picture, but not up to expectation, too long drawn out. Advertising: as special, should not have done so. Patronage: small town. Attendance: capacity. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Conn.


**THE OLD SWIMMIN' HOLE**. Fair, some scenes a little too long drawn out. Good for children. Advertising: press, win-

**First National**

**THE SIGN ON THE DOOR.** A great picture, Norma Talmadge gets the business. Patronage: fine. C. S. Boree, Florence Theatre, Elk Point, S. D.

**MAMMA'S AFFAIR.** Emmerson-Loos-Talmadge combination competent of doing better. This is so silly that people walk out on it, only a few forced laughs from flappers. Advertising: regular lobby and program. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

**TWIN BEDS.** Very light, failed to please, just a bedroom farce that failed to get the audience tickled enough to laugh; poor business second night. Advertising: lobby and daily papers. Patronage: fair to good. Attendance: light. C. L. Kirby, Elk Theatre, Longview, Texas.


**SCRAP IRON.** Can't see anything big about it. Think it over-estimated in reviews and reports. Think patrons will tire of Ray if he don't shunt 'em up and put the old time pep in 'em. Advertising: big hammers and boxing bout on a truck for Ballyhoo. Patronage: small town. Attendance: fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.


**JACK-KNIFE MAN.** Excellent picture of its kind, pleased about 90 per cent. Advertising: 1s, 3s, &xhs; 10s, novelties, mailing list. Patronage: small town. Attendance: fair. Geo. C. Russell McCown, Alhambra Theatre, Cornersville, Tenn.


**Fox**

**PRAIRIE TRAILS.** Tom Mix gets in lots of action in this one and it suits them. Patronage: small town. C. S. Bovee, Florence Theatre, Elk Point, S. D.


**RIDERS OF THE PURPLE SAGE.** This one a trifle old, but pulled 'em in, went over fine, all seemed well pleased. Advertising: newspaper, 3 sheets, heralds. Patronage: small town. Attendance: 250. E. E. Carr, Princess Theatre, Thompson, Iowa.


**HONOR SYSTEM.** Good picture, excellent moral, print was in poor shape. Advertising: heralds, newspaper, 3s, 1s and photos. 6s. Patronage: small village and farming community. Attendance: good, considering a rainy evening. Thos. F. Pease, Centennial Theatre, Lowry, Wis.

**RETURN TO YOUR OWN HEART.** I consider this one of the best. Mix pictures I have shown. Mix is at his best and the action is fast. It is out of the ordinary for western dramas. Advertising: newspaper, billboard, lobby, heralds. W. R. Fairman, Queen Theatre, Bryan, Texas.

**QUEENIE.** Light but well received. Shirley Mason building a following for herself. Used as second feature. Advertising: Shirley Mason billed. Patronage: high class. Attendance: good. L. R. Baithy, Quincy Theatre, Quincy, Mass.

**MISS HAWKSHAW.** Fair attraction. I did not like the photography and the interiors taken through silk. Eileen Perry featured. Patronage: high class. Attendance: good. L. R. Baithy, Quincy Theatre, Quincy, Mass.

**IF I WERE KING.** Picture received a very favorable bunch of comments from the
Straight from the Shoulder Reports


Goldwyn

THE INVISIBLE POWER. Our patrons were immensely pleased with this one. It is a wonderful croak picture. It has plenty of the "human stuff" and will bring the tears to the eyes of the most blasé and that is the most popular appeal in pictures today. Put on as a special at advanced prices. Advertising: threes, singles, lobby, 10 special slides, big circus dodgers. Patronage: all classes. Attendance: good for present conditions. Cragin & Pike, Majestic Theatre, Las Vegas, Nev.

THE OLD NEST. Broke all house records and at same prices. Advertising: reviewed by ministers, heads of ladies' club and old mothers. Patronage: general. H. W. Rogers, Queen Theatre, Sweetwater, Texas.


Hodkinson


Metro


Paramount

PASSIONATE PILGRIM. Good acting and beautiful sets save the day for this one; it's slow in starting, but moves along nicely after the first two reels, not a big special by any means. I was oversold bad on this picture. Advertising: extra newspaper, regular paper. Patronage: the best. Attendance: only fair. Steve Farrar, Orpheum Theatre, Harrisburg, Ill.


SOMETHING TO THINK ABOUT. A wonderful picture, they will be thinking and talking about it for the next year. I consider it one of the best I have ever shown. Run it with Clyde Cook in "The Toreador," which is a wale of a two-reel comedy. Advertising: newspaper extra, regular paper. Patronage: mixed. Attendance: poor, owing to conditions of working class, miners. Carl Malone, Casino Theatre, Eldorado, Illinois.

VILLAGE SLEUTH. Same old Ray, always good. This picture should please in any community. Advertising: newspaper, billboards, heralds, etc. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

AFFAIRS OF ANATOL. While this is a lavishly produced feature and no fault to find with acting, direction and photography, the story is not strong enough to put over so big; patrons non-committal. Rain kept attendance down first night. Lost money on picture. Advertising: advertised a month ahead with triple amount of billboard and newspaper display; mailed cards to everyone. Patronage: general. Attendance: below average specials. H. J. Longaker, Howard Theatre, Alexandria, Minn.

AFTER THE SHOW. Action a little slow, but very good attraction; settings fine, cast excellent, photography great. Advertising: William De Mille's latest. Patronage: high class. Attendance: good. L. R. Bailydt, Quincy Theatre, Quincy, Mass.

APPEARANCES. Terrible, dozens walked out on it, large percentage of rest slept. A sure cure for insomnia. The Britshers can act as well as they can understand a joke. Patronage: intelligent. Attendance: very bad. J. J. Wood, Redding Theatre, Redding, California.


Pathé

HURRICANE HUNT. Good thrilling serial starts with a bang; will appeal to all. Advertising: lobby display only. Patronage: middle class. Attendance: good. L. P. Briciceto, Crystal Theatre, Knoxville, Tenn.

Realart

THE MAGIC CUP. One of Constance Binney's best pictures, and mighty entertaining. Crook plays well done are always good. Advertising: usual window cards, one sheets and threes. Patronage: better class. Attendance: very good. M. McInerney, Capitol Theatre, Lynn, Mass.


A HEART TO LET. Best Justin Johnson picture yet; patronage all pleased this one; full of comedy. Harrison Ford does his part.

STAR AND SCENES IN PARAMOUNT PRODUCTION, "THE LITTLE MINISTER"

Left: Street scene in Thums, the Scotch village built as a setting for Poorlyn Stanlads production. Center: Betty Compson, who is starring in the role of Lady Babbe. Right: A view of the town hall in Thums.


HER WINNING WAY. Mary Miles Minter at home in this feature; one of her best; all pleased. Advertising: regular newspaper advertising. Patronage: family. Attendance: good. J. A. McNeise, M. D., Mystic Theatre, Petaluma, California.

THE MARCH HARE. Shown as part of program given by local Chamber of Commerce to visiting school teachers during Institute Week. Picture proved one of most satisfactory entertainments we have ever offered. A knock-out comedy-drama. Advertising: as we usually do super-features. Patronage: very mixed. Attendance: excellent. J. J. Wood, Redding Theatre, Redding, California.

R-C.

THE FOOLISH AGE. A splendid production that will please any audience; business not as good as picture deserved, due to local conditions. Advertising: usual advertising, lobby and newspaper. Patronage: mixed. Attendance: play three days fair. J. C. Rowton, Victory Theatre, Shawnee, Okla.


MISTRESS OF SHENSTONE. One of Frederick's best, not too heavy and generally pleased. Advertising: daily announcement in newspaper, no extra. Patronage: family. Attendance: good. J. A. McNeise, M. D., Mystic Theatre, Petaluma, California.

Selznick


United Artists


DISRAELI. Best picture we have ever seen. About five years ahead of any picture we have seen as far as acting and direction are concerned. Advertising: usual methods. Patronage: wealthy summer. Attendance: before house records. Morton Town Hall, York Village, Maine.

Universal


FREEZE OUT. This one pleased all, one of the best Carey's run for some time; very little rough stuff in this. This one will please all Carey's fans. Attendance: fairly good last day, second day business off. Wm. Thacher, Royal Theatre, Salina, Kan.

CENTURY COMEDIES. Some of these comedies are excellent. They should give Brownie and the kid a rest. They are working them too much. Advertising: regular. Patronage: small town. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.


TERROR TRAIL. Another good money-making Universal serial; very pleasing; will draw good. F. P. Brichto, Crystal Theatre, Knoxville, Tenn.

ONCE TO EVERY WOMAN. Pleased very much; was a good picture from every angle. Advertising: trailer; heralds and regular. Patronage: small town. Attendance: fair. Leslie Hables, Reel Joy Theatre, King City, California.

Vitagraph

THE BELL HOP. This comedy went big, but can't see as he has any new stuff in it; about the same as usual; stuff that he has pulled off before. Attendance: business a little better than the average. Wm. Thacher, Royal Theatre, Salina, Kansas.

State Rights


THE STRANGER (STAR RANCH WESTERN). This went big, picture cut by censor board. Wm. Thacher, Royal Theatre, Salina, Kansas.


CUPID'S BRAND (PHOENIX). Very good; not up with some of his former pictures; Jack getting to be a favorite with ladies. Wm. Thacher, Royal Theatre, Salina, Kansas.

GREAT WHITE TRAIL (WHARTONS). Photography is excellent; winter and snow scenes the best I have ever seen; every patron very well pleased, and a goodly number went so far as to tell me "best yet." Advertising: billboard and newspaper. Patronage: neighborhood. Attendance: good. John W. Joerger, O. K. Theatre, Enterprise, Oregon.

DIZZY FINISH (HALL ROOM BOYS). This is a dandy comedy; some new stuff in this one. Wm. Thacher, Royal Theatre, Salina, Kansas.

BURN 'EM UP BARNES (ROYAL). This is a scream, and all were well pleased. It is the kind that the people want. So many good points about this show that space will not allow full comment. Advertising: well advertised in press and billboards. Patronage: general. Attendance: good. H. J. Longaker, Howard Theatre, Alexandria, Minn.
Hellman Has Resigned from Universal; Will Go Into Business Independently

AFTER fourteen and one-half years, the entire period of his business career, in promoting Carl Laemmle's interests in Chicago, Maurice Hellman has resigned from the Universal office. His first work was at the old Laemmle Film Exchange, at 167 N. Dearborn street. One of the best known of his achievements was the handling of "Outside the Law," which he put over in the Chicago theatre territory last February, and in which he broke all records for any Universal feature distributed by the Chicago office. During Manager Leiserman's visit to California last winter, Mr. Hellman assumed chief responsibility for the management of the office and in so doing brought new honors to himself and the company.

Mr. Hellman has made hundreds of friends among exchange men and exhibitors. His understanding of the exhibitor's problems was the more keen because of his ownership of two Chicago houses, the Erie at 641 N. Clark street, and the Lyda at 315 N. Cicero, the policy of which has just been changed to a vaudeville-pictures basis.

The gift of a diamond stick pin, presented by Carl Laemmle and Harry Berman on behalf of the entire staff of employees, was made as a farewell present at the Blackstone on the day of his leaving, October 22, was tendered to him as a further expression of appreciation. Mr. Hellman will spend the next two weeks attending to business connected with his two theatres here, and after that will leave for New York. From New York he will go to California, where he will spend six weeks vacationing. His mother, Mrs. Frieda Hellman, will accompany him on this trip. Upon his return to Chicago he expects to make an announcement relative to certain independent business undertakings.

Friedman and Grauman Go Into Partnership

Jack Grauman, who recently sold his interest in the Doll Van Film Corporation to Superior Screen Service, has formed a partnership with J. L. Friedman in the handling of Celebrated's product. He will have full charge of the Wisconsin territory and is completing plans for opening a Milwaukee branch. In commenting on the change, Mr. Friedman said:

"I do not believe in the whole film business that it would be possible to find a finer, squareer fellow than Mr. Grauman. Aside from a friendship of many years standing, Mr. Grauman's ability, integrity and experience coupled with a wide acquaintance among Wisconsin exhibitors peculiarly qualifies him to organize an exchange and build up a territory."

Pathe Branch Has Been Made Into Two Offices

Pathe has just announced the new arrangement at the Chicago exchange which will go into effect within two weeks. Right then and there, will be two offices, one for handling product distributed in the country, and the other for that distributed in the city. At present assistant manager, has been appointed as head of the office which takes care of country sales, and Harry Martin, branch manager at Pittsburgh, as manager of the city department. Ted Meyers, previously in the sales department will be office manager. The new system is similar to that used in Pathe's home office, in which New York and Newark sales are handled separately.

Milwaukee Exchange Opens

Famous Players' Milwaukee exchange, which has been demanding a good deal of attention from District Manager Given of late, will open the latter part of the week of October 24. The new exchange will facilitate the handling of increased business in Wisconsin and will relieve both the Chicago and Minneapolis exchanges which have shared the responsibilities. Alfred Bernholz, former manager of the Minneapolis office will have charge of the Milwaukee branch, and Milton Hirsch, formerly of the Chicago staff, will be sales manager.

Report of Opening

Cecil Maberry, Goldwyn's Chicago manager, has returned from New York where he attended the opening of "Theodora" at the Astor Theatre last week. Mr. Maberry is enthusiastic over this mammoth Italian picture.

Short-Subject News

The introduction of short subject programs at the weekly trade showings in Pathe's Chicago office are fast becoming popular. Comedies, news and Aesop's Fables make up these programs which are announced on the bulletin board for the benefit of exhibitors several days in advance. Further service has been extended to callers at the office by the recent transfer of the switchboard and information bureau to the outside where they are easily accessible.

Make 250 Reservations

Extensive preparations have been made by the Chicago office for the holding of the convention of First National franchise-holders, scheduled for October 24, 25 and 26 at the Drake Hotel. This is the first big picture convention to be held at the Drake and the Ball Room on the first floor has been procured as the meeting ground. 250 reservations for rooms at the hotel have been made by J. D. Williams, Felix Feist and H. L. Schwalbe arrived in Chicago several days previous to the convention.

Making Preparations to Offset Railroad Strike

W. D. Rothacker has fortified his business against any difficulties resulting from a possible railroad strike by prearranging the transport of negatives via airplane and motor trucks. The staff aviator, Ralph C. Diggins, who pilots for industrial eyes in views, is prepared to deliver negatives from the Coast and from New York to the Chicago laboratory, which he says can be done in twenty-four hours, provided there are no relays and in thirty hours, otherwise.

According to Mr. Rothacker's arrangement with one of the largest truck companies, which has distributors in all places of any size, all theatres will be supplied with releases on time.

The proposed system would provide for "trunk" trucks loaded with prints, departing in all directions, and serving, during a grave emergency, a large per cent of the country's theatres as fifty million people are said to live within 24 hour truck trip of Chicago.

Scenes for Encyclopedia

Cameramen Joe Drelling and Gus Rickaby were in Chicago the week of October 16, taking scenes, many of which were aerial, of some of the nation's leading motion picture capitals. They are presenting their pictures to Motion Picture Industries of New York City, which is now compiling an encyclopedia called "The Living Book of Knowledge." Mr. Drelling and Mr. Rickaby, left for New York City, Sunday, October 23.

Location for Hodkinson

Hodkinson's Chicago exchange, announced recently, will open November 5 at 730 S. Wabash avenue. The names of the management head and members of the sales staff will be given out shortly.

Policy in Ascher House

L. P. Nodelman spent the week-end at Mani- tawa introducing the new policy which Ascher Brothers have started in their Capitol Theatre there. The house which was opened last summer, is operated, according to previous announce- ment, on an exclusive picture basis, but with the coming of the new season, it becomes a big time vaudeville and picture theatre, similar to the policy of the Chateau in Chicago. Manager Charles Menzing of the Ascher staff has been appointed to take charge of the Capitol.

Theatres Help Put Over
Music Week in Michigan

Last week was "Music Week" in Detroit and every city, town and hamlet in Michigan. Every merchant, every fraternal organization, political bodies and individuals from the highest rank in life to the lowest of the foreign born took part in what will go down in Detroit's history as one of the greatest successes of its kind ever registered.

But a good share of the credit for the success of the week in establishing the gospel of music in the people's homes and in the picture theatres of Detroit and Michigan. In every instance they co-operated to the fullest extent by preparing and advertising musical programs destined to show just what advances the theatre of motion pictures has made in this line.

The committees in charge of Music Week have forwarded to the theatre owners a message of hearty thanks for the liberal co-operation and advertising that was given the movement in the Detroit theatres through lending their hand.

Theatre Sues Sonora

An action to recover $10,000 from the Sonora Film Company, Inc., has been brought in the New York Supreme Court by Oscar L. Meyer- son, of 1470 Broadway, for the Urban Motion Picture Industries, Inc., a corporation. The complaint alleges that Sonora made an agreement in August last to produce at the plaintiff's theatre, 45 Newark avenue, Jersey City, N. J. the motion picture "Twice Born Woman," from September 12 to October 1, the theatre and film company to divide the receipts and that the Sonora people failed to carry out their part of the agreement.

MOVING PICTURE WORLD
November 5, 1921
Selling the Picture to the Public

by EPES WINTHROP SARGENT

Conquered a Grouch by Printing a Paper

Delta, Utah, has been the scene of one of the most remarkable fights in the history of pictures. Noble Peterson runs the Lincoln Theatre and he believes that it pays to advertise.

On the other hand, the editor of the only local paper declined to take any picture advertising and spent a lot of his time writing editorials against the terrible and soul-destroying motion picture.

The editorial slugs were having their effect and the theatre was experiencing hard sledding when Rick Ricketson, who has a job with Paramount, came upon the scene. Rick was horrified when he found that he could not get space in the paper, and he and Peterson held a little indignation meeting of their own. The upshot was the decision to bring out a four page paper, "The Delta Booster," which should be devoted to amusements and other frivolous news the town had been hankering for.

Only one issue was planned, and Ricketson rushed for some advertising to help defray the cost. He got $25 at ten dollars each and the sprightly paper took hold so strongly that the merchants asked that Peterson continue to bring it out.

On a steady issue the printer has made a charge of $100 for each issue, and the merchants have promised their support. The paper already has a circulation of 1,000 copies a week. Peterson is advertising his shows to a profitable business and the merchants appreciate a live paper and are giving loyal support.

And some people are asking why is a Paramounter?

Motorcycle Corps to Advertise a Serial

Hooking into a motorcycle agency and a local paper gave the Crystal Theatre, Milwaukee, a wonderful edge on the new Pathé serial, "Hurricane Hutch."

Fourteen men, each with one letter of the title on his sweater, paraded the town on motorcycles with side cars. They rode in a group, but in disorder, and season tickets to the serial were offered the first twenty-five to assemble the letters into a title.

They were called the "Motorcycle Mystery Men" and were sponsored by the Wisconsin News. The Crystal made no mention of the title in any of its advertising until the final day when the mystery men paraded behind a band of 40 pieces, also on motorcycles, and rode in their proper formation.

Another stunt was a speed estimating idea. It was not a guessing contest, but a test of the ability of riders of motorcycles to estimate speed. A new machine with a sealed cyclo-meter was run at a set speed for a given number of hours each day for a week. The machine was set up in front of the theatre.

Riders figured the speed, the circumference of the wheel and the number of hours run and estimated the distance to be run within the week. These estimates were recorded and the most careful judge of speed and distance was given a ten dollar reward.

This will be continued weekly for the fourteen weeks the serial will run, and for the fifteen week the speed of the machine will be changed daily, so that it must be inspected daily by each expert. The man who most closely approximates the distance will win the wheel itself, which will then have ceased its usefulness to the theatre and newspaper. Meanwhile the paper gives sixteen weeks free publicity. Pretty comfortable, what?

Jobs for Unemployed Helped "Who Am I" Run

Preparatory to advertising "Who Am I," Harold F. Wendt, of the Rivoli Theatre, Toledo, sent out five men, masked and wearing signs asking the question. The men were instructed to give out no information.

After a couple of days of this, he came out with display ads in which the title was played up, to connect it with the paramedics, and the picture got over more quickly than it would have done without the preparation.

Mr. Wendt points out that with so many unemployed, street men may be had cheaply, since they are glad to get the chance to earn a few dollars.

Sold Difficult Editor on Photoplay Section

Working for selfish ends, Rick Ricketson, the Salt Lake Paramounteer, has been doing some missionary work that will affect the entire business. The Desert News, of Salt Lake, takes rank with the Christian Science Monitor, and three or four daily papers in its reputation for extreme conservatism. Rickson felt that if he could break the barriers on the News, he would be doing something that would cause Claud Saunders to sit up half the night trembling with joy. (Sure we know what it means.)

He got in touch with the advertising manager and started in on a campaign of education. It was a long, slow job, but Rickson pointed out that thirty per cent. of the magazine circulation was to the fans, which represented the women, whom 75 per cent. of News advertisers sought to reach.

That got him, and they not only opened the columns to picture news, but booked-up with the Paramount-Empress on a personal experience contest for "Experiences" not unlike "The Great Moment idea, which has been so universally successful.

Rick would have been content with a photo-play department, but when he landed the contest he went out in the desert and howled with joy. Next day trappers started to bring in some curious furs. They were coyotes with green fur, which had been found in the desert, dead, and green with envy. Rick had beaten them at their own game of howling, but he had a good reason.

Played Local Heroes

The Strand Theatre, New York, got a lot of free publicity from the announcement that the players on the two elevens in the big football game on Saturday would view "Charles Ray" in "Two Minutes to Go" at the Strand on Sunday.

Capitalizing the football atmosphere of the First National story, Manager Plunkett told the story to football fans through the strongest possible appeal—the football heroes of the moment.

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THE "MYSTIC MOTORCYCLE MEN" PUT OVER "HURRICANE HUTCH" IN MILWAUKEE

Working in with a motorcycle agency, the Crystal Theatre turned out fourteen riders who wore black letters on their white sweaters and on the back of their helmets. They rode through the streets in various formations to get a jumble of letters, the ticket prices were offered those who could assemble the letters to form the title of the serial. The title was not used in any advertising until the final day.
Selling the Picture to the Public

Making It Homelike
for Lakeland "Devil"

Plenty of people can be found to testify that even in late summer Florida is warm enough to make the Devil feel at home, but B. B. Garner, of the Casino Theatre, Lakeland, took no chances.

He had a flight of white steps built for a corner of the lobby at the top of which was mounted a cutout of the devil from the Arliss three-sheets. At the top of the steps red crepe paper was fastened, torn jaggedly to suggest flames and lighted from behind with red incandescents, which not only gave life to the flames, but also threw a light on a fan hidden under the steps kept in motion.

With the lobby and front lights in red, it made a good attractor for the Arliss production, but a better flame could have been arranged with salmon colored chiffon.

For three days before the opening the local paper carried teaser ads merely worded "The Devil" and it was not until the day before the showing that full announcement was made.

Although Arliss is not as well known in the South as in other sections, $15.30 worth of exploitation built business up about one-third.

Fairbanks Family Row
Interests New Yorkers

There are probably more theatres on the two sides of Forty-second street, between Seventh and Eighth avenues, in New York, than any other place in the world, and now this section presents the unusual sight of husband and wife in direct opposition in first run films, for Douglas Fairbanks is at the Lyric in "The Three Musketeers" with Mary Pickford only next door in "Little Lord Fauntleroy."

Naturally in such warm competition the race is to the swift, and both attractions are more than usually well handled under the adroit direction of Charles E. Moyers.

The Lyric puts up the better front with three striking paintings over the entrance and two hand painted boards. On the right of the picture you can see the commencement of the Klawto advertising, and on the left is the store which divides the Lyric from the Apollo entrance, which will give an idea of the closeness of the competition.

In the picture of the Lyric you can see the dots of white in the lobby which represent the paired electric lights. Below each of these is a device of three crossed foils with a gauntlet or plumed hat and in each panel is one of the colored enlargements of the scene stills. These are a part of the display and attract no little attention.

The right hand side of the cut shows the disposition of the still enlargements in the Apollo. That nearest the door is 40 by 60 inches, from which you can judge the size of the others. Both attractions are playing to big business in spite of the fierce competition.

Hyman's Novelties at the Mark Strand

Although not so announced on the program, the musical specialties offered by Edward L. Hyman at the Mark Strand, Brooklyn, the week of October 30 will be prologues to the feature to the extent that they both work the audience into the atmosphere of the locale of Marshall Nielan's "Bits of Life."

He will open with the "Thanhouser" overture and follow with gems from "The Mikado," using a garden setting with a pagoda on the foreground. At the rear columns will support a characteristic arch, the combination showing dragons and other Japanese decorations. The columns are translucent and will be lighted from within by changing colors. The general color scheme will be blue, red, green and gold, with the lighting arranged to give a silhouette effect.

The numbers in their order will be the Opening Chorus, "A Wandering Minstrel," Three Little Maids from School" (worked as a dance), "I've Got 'em on the List," "The Moon and I," the entrance of the "Mikado." "The Flowers that Bloom in the Spring" (sung as a quartet), "Tit Willow" and the finale.

The Strand review follows and then comes an East Side scene with eight performers. The drop will show a row of tenement houses, with lamp posts at either side. The performers will be dressed as the typical toughs of the stage and will do a series of dances to Lake's medley, "The Old Timer's Waltzes," which was successful as a straight number earlier in the year.

These two specialties will give emphasis to the Chinese and East Side scenes in the play, which will immediately follow this dancing number. They are not as much prologues as atmospheric numbers, to prepare the minds of the spectators to a receptive mood for the First National production.

Following the feature, a soprano will sing "Love's Garden of Roses" (Haydn-Wood), and then comes Charles Chaplin in "The Idle Class."

The organ postlude will be a selection from Flotow's "Martha."

With the Chaplin comedy backing up the production, no pretentious number would be needed to get a crowd, but Mr. Hyman argues that the Chaplin name will bring to the house many whom he can sell on his general production scheme if he makes his offering suitably attractive.

HOW THE FAIRBANKS FAMILY FIGHT EACH OTHER ON FORTY-SECOND STREET, NEW YORK

Doug is at the Lyric, and Mary is at the Apollo, just a few doors below, and they, in turn, have to fight about eight other theatres in the same block, and the proprietors are always around the corner. The left shows the display for "Little Lord Fauntleroy" while on the right is the puller-in display for "The Three Musketeers." The latter lobby uses smaller frames of scene stills with crossed foils and gauntlets.
Selling the Picture to the Public

Beat Double Features on Japanese Programs

Japan beats some sections of this country for program. A recent house bill announces "Ten Selected Universal Famous Pictures showing for a week." The first half, "From August 26th up to 29th, for three days," lists "Behind the Lines," "Treason," "Fighting for Love," "Hands Down," and a two part "Cyclone Smith" story; twenty-two reels in all, while the remainder of the week is given to another "Cyclone Smith," "Love's Lariat," "The Field of Honor," "Huguen the Mighty" and "A Kentucky Cinderella," another twenty-two reels.

Apparently they make the program changes on Friday and Monday. The house gets out a four page program weekly, but it is all in Japanese except the titles, so we don't know what it's all about, but it looks interesting.

Labeled the Beds to Identify Occupants

When Thomas G. Coleman played "Twin Beds" at the Majestic Theatre, Memphis, he borrowed a pair of dolls and doll bedsteads from the toy store and set them on a platform in the lobby with a display card in between. The boy doll was fast asleep, but the girl was sitting up in bed, apparently alarmed.

A novel touch was the labeling the beds with the names of the players, each cardboard carrying a lettered strip on "Mrs. Carter de Haven" on one and "Mrs. Carter de Haven" on the other. It put over the First National stars and also removed any hint of scandal.

A Novel is New

The banner is also something new, for it is scrollopéd at the bottom and heavily fringed. Evidently the banner is a stock fixture with attached letters, and it presents a more elegant appearance than the usual painted banner, which almost always looks unfinished in a well-fitted lobby.

"Twin Beds" seems to be enjoying an unusually long lease on life.

Telephone Numbers in "Number Please" Contest

Cooperative advertising was new in Griffin, Ga., when A. H. Cobb, Jr., decided that he could get something out of "Number Please." He got a lot of advertisers to print only their slogans and their telephone numbers in a hook-up space and offered 30 ticket prizes for the best identifications. It made a lot of talk and gained widespread interest.

As only 21 of the passes came in, the total cost of the stunt was 63 cents war tax. It would be worth a hundred times that much just to gain the merchant interest in co-operatives.

Display of Undies Was One Solution

Helping the public to decide "Why Girls Leave Home," J. Connolly, of Moss's Regent Theatre, set a couple of show cases filled with pink lingerie in front of the house. He lifted the display, show cases and all, from a nearby shop, paying his debts with a credit card, and while he may not be wholly correct, it helped to solve the feature.

All the neighbors turned out to help Connolly pose for the picture, but he put them over on the side lines so for once he could get the center of the stage.

Lattice-Work Lobby
Built Over Sidewalk

Lattice-work lobbies are common enough, but the Ellanay Theatre, El Paso, improved on the front by building a lattice across the sidewalk to the curb line.

A large arch was cut for pedestrians, and all who passed were given a smart reminder of the play by the sidewalk obstruction. This should not be worked where traffic is very heavy, but where it can be done, it catches everyone. Doorways were cut into the lobby and at the other end similar openings were cut to permit automobiles to discharge their passengers.

Scrambled Chat

Announcing a recent event of Pittsburgh Court, Royal Order of Jesters, used a novelty in one section of its announcement. The first line read from left to right as did the third, fifth and each odd-numbered lines, while the even lines read backwards by words, so that the first word was last, the second next to last and so on. The result was a tangle that had to be puzzled over before it could be read.

The idea might be adapted to novelty advertisements for picture theatres.

Moss' Regent Theatre Thinks Girls Leave Home for Undies

At any rate J. Connolly offered a couple of show cases filled with lingerie labeled "one of the reasons why girls leave home," and he stands there ready to argue the proposition with any and all comers.
Selling the Picture to the Public

Train Was Late So He Increased His Appeal

Paramount's exploitation men believe in keeping at it. Now the salesmen are catching the idea. Lincoln McGinley stopped off at Three Forks, Mont., to talk over "Deception" with the management of the theatre. Three Forks is not what you would call a metropolis, but the theatre needs the money just as much as the New York houses do, and McGinley was willing to help.

He purchased a can of lye and whitewashed the road with a sign showing the title and playing days in letters five feet high. He put it on good and thick, so it would stay, and it did, until after the engagement. The main street is a part of the county road and has more traffic than the picture would suggest.

There was an hour before the train was due, so McGinley called upon three ministers and the superintendent of schools to tell them what a fine historical drama "Deception" was, and when he got down to the station and found that the train would be half an hour late, he went back and called on the presidents of the women's clubs, and sold them, too. If there had been a washout up the road, he probably would have worked the telephone call stunts, but he felt that he had helped some, and the receipts proved his surmise to be correct.

One Third the Town Saw "Anatol" in Boise

According to the census figures, there are about 21,000 persons in Boise, Idaho. W. A. Mendenhall pulled one out of every three to the Pinney Theatre, with the assistance of Rick Ricketson, the Paramounteer. Seven thousand persons saw the picture in the seven days it played the Pinney with a flat 25 cent rate in the afternoon and 25 and 50 in the evening.

Several good tie-ups were used. The Western Union, for example, enclosed in every message delivered in Boise that week a slip reading: 'The Nation has dedicated this Anatol Week. Keep your home fires cheerful by sending your wife a telegram. See the picture at the Pinney Theatre.' The window had a card with the same text. It gave a lot of publicity.

There was a State fair on, and there was a sprinkling cart to lay the dust on the race track, midway and elsewhere. Huge signs decorated the sides and visitors could not help seeing. As the fair was closed in the evenings this brought results.

All trolleys running to the fair were banded clear across the dash, both fore and aft, and the largest department store used 10,000 slips similar to the Western Union, but with the wording changed to fit the store.

Eight windows were hooked in, including a clothing store for Reid, an art shop for Miss Swanson, a beauty parlor for Wanda Hawley and a cigar store for Roberts. The art store ran a little side stunt of its own in offering a small prize for the best charcoal sketch of the Clive poster in its window.

Twenty-five copies of the Saturday Evening Post ad were mounted and used for window cards, and the Chamber of Commerce gave Mr. Mendenhall a letter thanking him for putting Boise in the ad, through booking the picture.

All-Red Exploitation Sold "Devil" in South

George Arbiss in "The Devil" is not on the shelf yet. Recently it played the Rialto, Chattanooga, and E. R. Rogers, manager of theatres, and R. L. Park, the local manager, painted it red.

The lobby was draped in red bunting, and paper devil's heads were used on the arch (not arc) lights. All other lights were in red, and a man in a devil masquerade suit was kept in the lobby from the matinee opening to the end of the night sale.

In the evenings red railroad signal lights were burned in front of the house to notify the town that the play was about to start, and this simple stunt pulled the crowd along the streets to where they could part with their money in return for tickets.

More Horseshoes

"Seven Years Bad Luck," the Robertson-Cole picture starring Max Linder, seems to be another title to work in on the horse-shoe idea.

Joseph M. Sherpa, of the Rialto Theatre, Lewiston, Pa., offered a free admission to any person who would present a horseshoe in place of a ticket, and he collected 214 in one evening, not all of them from children by any means, for Mr. Sherpa did not limit his offer to the kiddies or to the matinee.

The idea put over was to counteract seven years bad luck with lucky shoes, and it proved a lucky move for his manager.
Selling the Picture to the Public

**Here is a Florist's Window That Looks Like Something**

It is from San Francisco, where it worked for "The Old Nest" at the Imperial. Instead of the usual framed stills or portrait they worked out a scene and framed this in with flowers. Nick Ayer is probably the man who did it, and he did it well.

**Gets Real Display in a Florist's Window**

Nick Ayer has shown that it is possible to get a display in a florist's window. Generally window planters seem to feel that the flowers are sufficient decoration and rest content with a frame of stills or a portrait, but Nick had a window built up and a cutout placed in the opening, flowers surrounding the display.

A sign read "Tell it with Flowers" as and the store was close to the Imperial, where the Goldwyn picture was running, it caught a lot of people when they were most likely to dig down for flowers. It had twice the selling value of a frame, and that goes both for the theatre and the store. They shared the benefit alike.

Good windows do not merely let in some displays. They get the displays in so that they gain the greatest selling value.

**Two Sorts of Mothers Sold "Nest" in Wichita**

A prologue and a liberal lithographic campaign helped to sell "The Old Nest" in Wichita, but the big hit was made with a special matinee given by the Wichita Theatre to "gold star mothers," mothers over 75 years of age and mothers of six or more children.

L. D. Balsly, the press agent, did it in style, for the guests were entertained following the viewing of the picture and then a panoramic picture was made of the 120 who formed the party.

Instead of taking an 8x10 shot, Balsly had a picture about 35 inches long, which showed everyone clearly, and he got more than sufficient addition publicity in the way of the reproductions of the picture to warrant the extra cost of using a proper camera.

He landed a lot of general stuff, but he hit all of the papers for from two to four stories each on this particular stunt through the week because it had more of a human interest angle than straight press stuff. It is the best handling of the Mothers' Matinee to be recorded to date.

One seven column cut was alone worth all the trouble. The oldest mother was 85 and the record for a large family stood at 14 children.

**"Miracles of Jungle" Easy to Advertise**

The animal angle in Warner Brothers' "Miracles of the Jungle" supplies a very simple means of exploitation. The kids are the best serial patrons and they like wild animals the most.

In Buffalo L. Michaels, of the Plaza, told his advertising man, Billy Colhan, to go to it, and Billy went the distance. He used 200 window cards for a starter, two weeks in advance, and followed this with a set of cutouts including an elephant, a lion and tiger, all cut from the posters. These were mounted upon a truck, which was accompanied by three colored boys, stripped and with old fur scarves about their waists. With a few modest touches of red and green grease paint they were enough like Zulus to satisfy Buffalo, and the throwaways they gave out were all taken.

The first episode went over the opening Friday to a smash, but on Saturday they had to telephone for the police reserves.

**Special Parade Stunt Sold a Warner Serial**

Evil associations may corrupt good manners, but it seems to work the other way about as well. Warner Brothers do a lot of exploitation on their film products, and the exchanges to which they sell are jazzed up and carry on the campaign.

**Dens and a Calliope**

For "Miracles of the Jungle" the Federated Film Exchange, Omaha, used a motor truck with a couple of dens and an air calliope. This was sent around town for general exploitation, and when the exhibitors had been sold on the serial, the outfit was loaned them to assist them in launching the first episode. It is completion of the service and has been packing the houses wherever it has been used.
Based Entire Front on a Single Poster

Charles M. Adams, of the Drury Lane Theatre, Detroit, has a downtown house which is largely dependent upon the passing trade, and he has to pull them in with his front.

He does not make these shriekingly loud, but he labors to get an effective and compelling display, and he based a very fine decoration recently on a single Universal 24-sheet of Marie Prevost in "Moonlight Follies." He obtained several cutouts and worked these into a striking design. The design is perhaps more of a salesman than the cutouts. Mr. Adams does not state the colorings, but it seems to be black on white, to judge from the photograph, and it makes the house look so inviting that you enter feeling assured that you will see something worth while. It is easier to please a patron who enters in this frame of mind, and Mr. Adams is fortunate in having a decorator who can give him these results.

Made His Own Design for Paramount Week

Stanley N. Chambers, of the Palace and Regent theatres, Wichita, working with O. K. Mason, turned out a very neat display for Paramount Week.

They cornered one of the best windows in town. Of course, they all are the "best" windows when they get into print, but this was it belonged to a haberdasher, who was willing to let go for the week.

The cutouts on the sides, one for Gloria Swanson in "The Great Moment" at the Regent, and the other for Wallace Reid in "The Hell Diggers" at the Palace, were not cut from lithographs, but were original designs surmounting very neatly written cards. These, and the centre opening were backed by a cyclorama; a blue cloud effect. The lettering in the centre panel was not painted on the cyke, but was worked from behind on a pair of flashers. First the words "Paramount Week" would appear, to be followed a moment later by the remainder of the announce-

Japan Prints Posters for Universal Films

Universal has been conducting a private showing of posters for its chief subjects printed in Tokyo for use in Japan. They are flashy two and three color half sheets, chiefly in red, yellow, blue and black, with the drawing showing some traces of Oriental art, though an effort is made to get them on American lines.

They are interesting studies and could give suggestions for some locally made posters, for they put the title over first and then put the picture in the room not needed for the title.

In a poster for "Outside the Law" the title runs in blue on a red sash across the upper center of the page, on a diagonal. Above is a picture of the star and below of her support. Billing matter runs above and below the title and there are five other banks of ideographs.

It is to be regretted that none of the samples will reproduce, because of their clashing photographic values, for they are extremely interesting in their layout, quite apart from evidencing the hold the Universal has upon Japanese patrons.

Made a Convention Bring Him Business

The man who figures that a convention is going to cost him money is lickcd. He is through before the delegates begin to arrive.

O. T. Taylor, of the Weir Theatre, Aberdeen, Wash., in sending in some exploitation diagrams, writes that the attraction was playing the week they had an Eagles' Convention. He knew that it was not going to be easy to pull the people off the streets, with free band concerts and the like, so he offered the best band attending the use of the Weir for their concert the second day of the convention.

Everyone came, because it was free. They stayed on for the show because they were filled up on band music for the time being.

Then he announced that any Eagle could come in free by paying the war tax and showing his badge, and they came, but did not come alone. They paid for the ladies, and taken by and large, the convention paid.
Selling the Picture to the Public

Here is an Excellent Example of a Tasteful Display

It was done by R. P. Whitfield, city manager for Southern Enterprises in San Angelo, Texas, and it was one of the things which helped put over Paramount's "The Inside of the Cup" to more than ordinary business. A jazz band helped, too.

Used a Jazz Orchestra for "Inside of the Cup"

R. P. Whitfield, of the Lyric and Palace theatres, San Angelo, Texas, of the Southern Enterprises, selected rather odd exploitation for "The Inside of the Cup," but he put it over to large crowds, and that was his aim.

He used a still in the lobby, with "The House of Good Spirits and the Home of Paramount and Realart" and at playing times he backed this up with a jazz orchestra of five pieces.

This could hardly be expected to appeal to those most interested in the story of a fashionable church, but it packed the house for eleven hours the opening day.

He used a silver punch bowl in a jeweler's window with the statement that anyone who could guess what was inside the cup could have it, and one man guessed "a pass," which was one of the answers, but no one thought to connect the picture with the contents and guess the gold cross, which was also in the cup. There were no strings to the contest. You merely went in and offered your opinion and if you guessed it, you won.

Cutouts on Banner Gave Good Drawing

Usually the portrait work on a banner hurts the display, for most sign men are better letter writers than portrait artists. C. B. Grimes, of the Rialto Theatre, Columbus, Ga., uses cutouts for the figures and gets a much better display.

For the fine production, "The Cup of Life," he used the Chinese girl and the American hero on opposite sides of the display, with a four-color lettered sign in between. This was built to rest upon the pillars at each side of the lobby instead of hanging inside of the arch, which gave him more room and greater prominence.

To emphasize the Oriental aspect of the play, Japanese lanterns were suspended from the lower edge of the sign and wired for electric lights, the gay colors adding much to the effect when the current was turned on.

And while you are looking at the picture, give a glance to Mr. Grimes' central still frame. This beats the square frame for a centerpiece and gives an added finish to the lobby.

One can get real money for old stuff unless the old film is good. Get a service that will help you to sell and you are more likely to keep your house open than if you "save" money by buying the cheapest offerings you can find. They cost more than good pictures.

Stirred Jersey Town With Matched Passes

Credit R. F. Woodhull, of the Baker Theatre, Dover, N. J., with using a new one suggested by Fred V. Greene, Jr., the New York Paramounter. He took a press book cut out of Cecil De Mille and had it printed in the centre of a card 4½ by 5 inches. Each side was printed:—"Find the other half of my picture. You'll then find two free seats at the box office of the Baker Theatre for "The Affairs of Anatol.""

Then the cards were cut into parts and distributed, or rather, 300 of one side were passed out and five of the others. He had most of the town running around trying to find the other half of De Mille's face.

The same idea was worked by Louis Rosenblatt, of the Lyceum Theatre, Perth Amboy, where he exploited "Experience." You have to try it in a small town to realize how much interest it will create, but it will be well to have a slightly larger percentage of winners.

The idea is suggestive of an old stunt worked in Chambersburg, W. Va., in which the Star Theatre sold double coupon tickets. One night the coupon would contain an "E," the next night a "T" and so on. A set spelling the name of the house was good for a free admission, and that, too, had everyone exchanging coupons and talking about the house.

Made an Old Idea Show Novel Angles

Edwin Forrest Young, of the Alhambra Theatre, Indianapolis, made two old stunts give up a new angle recently when he insured the print of "Mother of Mine" for $25,000 and then hired a safe deposit box to make certain the insurers would not have to pay.

Neither idea is new, but Young made the bank and the insurance company the safeguards taken to ensure the running of the film, and a pair of four fivers helped not a little to put over the picture.

It was good advertising for the insurance company and better for the bank, but best of all for the Alhambra, so all were smiling.
Selling the Picture to the Public

Here is the Newest Lobby Display Idea
from O. T. Taylor Once More on the Job

ALTHOUGH the Weir Theatre, Aberdeen, was not closed through the summer months, O. T. R. Taylor, the advertising manager, was taking things a bit easy, and sent nothing in. This display for "The Devil" was used some time ago, and is rather late to aid the larger houses, but the general idea will work just as well for other attractions, and even the flames of hell can be turned into a votive fire for a mystical subject or the opening used to flood the tableau where flames are not needed.

The general effect is to mount the group from the three and twenty-four sheet posters, making use of the jars, which figured in the production.

Jars Are Useful

Most houses making these jars have found them highly useful for stage decoration following the run of the Arliss play. They look well gilded or they can be varnished and sprinkled with small or small prismatic beads or merely painted. Done in gold or silver, with changing spots thrown on them from the sides of the stage, they are wonderfully effective.

Mr. Taylor's directions are very simple. Four discs are made for each jar, one each eight, thirteen, fifteen and sixteen inches in diameter. These are spaced ten inches apart except the middle section, which is only 8½ inches.

Four guide ribs are nailed down and then others are added, the lower ends being angled to permit them to be drawn in. The discs form the graceful curve, and by changing the diameter of the e you can get any shape you desire. Paper strips are applied in mummy windings to form the surface. This is one of the prettiest displays Mr. Taylor has yet contributed.

A SPECIAL BOOST FOR "THE DEVIL"

By O. T. Taylor

The base—Two pieces 1x3, 5½" long (A), fig. 1-3, are joined to legs B, which are also cut from 1x3 and 12" long. If to be used in lobby with sloping floor the rear legs should be made proportioned so that top of base will be level. Two pieces 1x3, # ft. long, C, fitted to legs as shown at D, fig. 1-2, forms the ends of base.

To secure a solid footing for stand and fan place supports E inside frame. The longer piece being placed first, after which fit the two shorter pieces. These supports can also be cut from 1x3 stuff.

Nail Lightly

Cover sides, ends and top with wall board, nailing lightly with small nails so that it may be removed without damaging in case of future use for other purposes.

Now make two frames from 1x2" stuff. These frames should be 4x2 ft., F, fig. 1. Four pieces of the same material (two pieces for each end) each 22" long, G, fig. 2, by which the frames are joined make the ends of stand. Cover front and sides with wall board in which opening has been cut to shape of panel desired (dotted line H, fig. 1-2).

Openings are covered with white transparent paper. Top is also covered with wall board and has a circular opening of 14" diameter for fire outlet. The latter being strips of colored china silk blown through openings by means of fan. The fan should be built up to come within 3 or 4 inches of the opening.

Although the cut-out shown in this reproduction is a special hand painting the three sheet of Mr. Arliss as the Devil will make a good substitute. Where the lobby permits the use of a larger display the pictorial from the 24 sheet may be placed to excellent advantage.

The Jars

If you cannot borrow the big jars used to decorate this display build them, or have them built; it's far less difficult than appears at first glance.

Four round wood "plates" form the "core" and should be of the diameter size given in plan and spaced as shown. To obtain accurate spacing mark four ribs as shown in detail No. 1. Divide circumference of core plates in four and nail ribs in position as in detail No. 2. The ribs are strips of wood 3-16" thick, 1½" wide and 28" long, slightly tapered bottom end.

Set in Other

After the four guide ribs are in place fill in remainder, setting them closely together at bottom and spreading evenly at top.

A piece of cardboard, shaped like inverted funnel, is tacked to top plate; this forms the sloping shoulder from neck to body of jar. See detail No. 3. The neck is a wooden ring of an outside diameter of 7" and an inside diameter of 5½ and 1" thick. The lip is another ½" thick and of one inch greater outside diameter, projecting a half inch over the neck, thus forming the lip.

Make a Well

The top core plate should also have a 5" opening to permit insertion of paper cylinder J which encloses the lamp K. A hole, large enough to accommodate light socket should be bored in the 15" plate and ¾" holes, for porcelain tubes through wires are run, are bored through centre of 13" and 8½ plates.

For covering use strips, about two inches wide, of medium weight wrapping paper pasted on as shown in L, fig. 2. Apply a second layer.

FULL FIGURES AND DETAILS OF MR. TAYLOR'S IDEA

Figure one shows the front, and two the side view of the display; while above are the details of the ornamental cases, which will come in for very general use in stage decoration following the presentation of the Arliss play.
Selling the Picture to the Public

Cutouts from Lithos Enlivened a Marquee

Cutouts for window and lobby work are standard, but lately there seems to have arisen a tendency to use them on the marquee. This cut of the Tivoli Theatre, New York City, shows an extensive use of cutouts for the Fox production, "Over the Hill."

Three were used on each side and nine on the front, with banners facing all three ways. The banners would have attracted only the usual attention, but the figures were sharply silhouetted and from a distance down the street looked as though persons were really standing there, with the result that the passers-by came toward the theatre with their attention centered upon the marquee, and the legend had sunk in long before it became apparent that the figures were merely cutouts.

Any change of pace helps the front of a house, and the cutout on top of the marquee appears to be the last word, but hold the idea until you can get cutout figures that mean something. Don't shoot it away on the first film that comes along.

Hart's Double Header

J. M. Edgar Hart, of the Palace Theatre, El Paso, believes in killing two birds with one stone—when he can't kill three. In his press stuff for "The Affairs of Anatol" he casually mentioned that if the Paramount went over to proper business, he would feel justified in booking in "The Three Musketeers" at popular prices.

The story leads the reader to believe that Southern Enterprises was afraid to give Hart the bookings on these two pictures, but reluctantly tried out one to determine the fate of the other. That put it up to the populace to turn out, and they turned, almost to the last man. It was an appeal to local pride and the papers got in behind and pushed hard.

Got Aid of Police to Investigate "Anatol"

Ralph Ruffner only comes across with an idea about once every six months now, but now and then he presents something good. He is still at the Capitol Theatre, Vancouver, and the circuit is offering a prize to the manager who piles up the largest profits on this production.

One of his simple little ideas was turning out the police force to visit the house in a body, and they marched down with a nite band and a large banner reading: "We are going to investigate 'The Affairs of Anatol' at the Capitol."

Ruff does not explain whether he used hypnosis or a donation to the police fund, but he must have used a powerful argument of some sort to get the men out for a ballyhoo. At that it is not much more of an accomplish-
Selling the Picture to the Public

Says "No Woman Knows": Delights of a Cigar

Doc Clemmer, of Seattle, worked a good one to get a picture in a window for "No Woman Knows." It was a cigar store window, so he got in a large display frame. Then there were half a dozen cards all staring off "No Woman Knows" and giving some angle of the delights of the good smokes being advertised.

We think that Dr. Clemmer is more polite than accurate, for these days a lot of women know how good tobacco tastes, but it made a flash that sent everyone away grinning, and that was what he was after—the smile that sells.

To get the best effect put cigars on the cards, as shown to call attention to the brand advertised.

Put Banner on a Church But It Was "Sky Pilot's"

The Frances Theatre, Dyersburg, Tenn., put a banner on a church for First National's "The Sky Pilot," but it was the "Sky Pilot's" own church and he could not complain.

Manager T. W. Young, Jr., built a church in the lobby and covered the front with a sign for the attraction carrying the title and a winter scene with a log saloon. Snow covered trees masked in the display.

He does not say just how it did it, but his report states that the exploitation cost only eighty cents. Probably he had the structure in his scene dock, but it certainly was economical advertising. A great deal can be done with stock scenery if this is available. Look over your equipment and see what you have. You will find something.

Did All the Selling for "Great Moment" in a Week

Guy Kenimer, of the Imperial Theatre, Jacksonville, is one of the so-called "student managers" of the Southern Enterprise. Evidently he has lost that competitive spirit, for he put over Gloria Swanson in "The Great Moment" in a whirlwind campaign lasting only one week.

It was originally planned to play this Paramount at the Arcade, but a week before the playing date it was shifted to the Imperial to be sold at advanced prices, and it was up to Kenimer to put it over in a hurry.

Advanced prices are not popular in Jacksonville, and a play has to be sold hard. In addition the regular theatre was opening after the summer shut-down and people were looking forward to that. Something had to be done to take their minds off the opposition.

Started with Slides

Kenimer started in with slides in the three S. E. houses, special wording calling attention to the dual feature of star and author. The regular slides were also used.

Small advertisements were started, all being worded to emphasize the suggestion that both star and author were to be counted in the special production, and these spaces were gradually increased to 48 inches the day before the opening, which carried a special story.

Herald was distributed in all three houses, sent into all homes and put into the mail boxes in office buildings, while a girl spent nearly three days telephoning the message to a selection.

The paper used was 10 one-sheets, five 24-sheets, thirteen threes, and the sixes, while three exceptional window tie-ups were arranged with a drug store, a phonograph shop and a florist.

Latticed the Lobby

The lobby is only about two feet deep and much could not be done there, but it was latticed in, with a small opening for the box office and larger ones for the entrance and exit. The lattice was painted white and covered with natural ivy, and the cool green and white, backed by all-green lighting inside the enclosure, added materially to the effect.

A gypsy dance by a local girl was used for the prologue, in reference to the gypsy ancestry of the heroine, and this feature showed an unexpected pull.

All told the additional cost was about $100 and the receipts went $1,377 over the average for the seven preceding weeks. Pretty good for a student manager.

A Novelty Folder

Leon Bamberger, the Minneapolis Paramounteer, devised a trick throwaway for "The Hell Digger" when it played at the Rex.

He had the message printed up, "Go to the Rex and see Wallace Reid in 'The Hell Digger's,'" a Paramount picture." It was so worded that only the word "Hell" appeared, and in this form it was passed out, getting more than the average interest for a piece of distributed matter.

It worked well in Minneapolis, though the acceptance of such a scheme is largely a matter of local prejudice. It won't work everywhere and in some places it will do harm, so know your patrons before you copy the stunt. It would be better worked with a word less pronounced.

"NO WOMAN KNOWS" THE JOY OF A GOOD CIGAR, BUT—

It might have been a different story with a cigarette, but the combination of the title and smokes tied to the cards sold the Universal story for the Clemmer, Seattle, and Muriels for the lucky cigar man who had the display.
Selling the Picture to the Public

Nelson Bell Defends

a Recent Crandall Ad

Nelson B. Bell, of the Crandall houses, Washington, D.C., undoubtedly stirred up over a recent comment on some of his work. We have been so uniformly appreciative of his good work for the last several weeks that it probably made all the more when we talked about the other advertising in the issue for October 8. You may recall that we reproduced the advertisement in question and simply expressed an opinion that it looked like the work of a backwoods composer the week before. He found a bootlegger who would trust him for a series of advertisements, and to that effect, which elicited these few remarks from Mr. Bell:

Usually I subscribe wholeheartedly to the principle that good advertising earns you a section in the World, but occasionally you attempt to apply the same principle to advertising in a specialized local situation where it won't fit with the result that you do your department a rank injustice in the eyes of those familiar with the true circumstances and do an equally lamentable injustice to the theatre you pan. I would particularly your comments on page 669 of the World of Oct. 8, with regard to our 160 x 2 ad for the Knickerbocker.

Your criticism generally would be well founded, but in the case of the ad in question I think you are not sufficiently familiar with the Knickerbocker to sense the tone that I believe it occupies among the theatres not only of Washington but of the entire nation. The Knickerbocker is on the same general plane as Washington's most exclusive residential section. Its clientele is easily the most exclusive in the capital. Its patronage is comprised of the leaders of the nation's political, army, navy and social life. It is the theatre attended by President Harding while a member of the Senate. It is the theatre in which Mrs. Woodrow Wilson attended the many exclusive afternoons and occasional evenings, during the incumbency of Mr. Wilson. Knickerbocker's patrons go there in preference to attending the downtown theatres where waiting lines and social mixed audiences are the rule.

The Knickerbocker, although of greater seclusion in the Metropolitan, is not, strictly speaking, a first run house. In fact, all of the attractions except that for Sunday and Monday at the Knickerbocker, referred to in your article of Oct. 8, had been shown previously and previously advertised. We make no effort to gain distinctive display in the ad under discussion which never varies from the other ads. We aim merely on the first day of each week to catalogue that week's attractions for the convenience of the Knickerbocker's patrons. The same is true of Crandall's—a small downtown house that seldom has a first run, but does do a profitably business. This method of advertising was adopted only after extensive experimentation and after it was found that it was more serviceable at the box-office. Some of the experiments, to doubt, would fail to elicit your coveted and enthusiastic approval—but they didn't show the average of profits the vendetta fersary and the Knickerbocker's patrons would have been continued.

You see, this is just another instance of a local house where you cannot possibly be apprised. Theoretically you are correct, but practically you are dead wrong.

W. F. R.

Sivitz Got Ad Cuts

By Redrawing Stills

Samuel Sivitz, of the Rowland and Clark theatres, Pittsburgh, has been laid up for several weeks, but he got back on the job in time to get under way for the season to the head of the roster. Sivitz found little in the press book to be used in his cut campaign, but from the newspaper stills he managed to get some poses and his artist has been well able to do them all. The reproduction does not do justice to the design, but it will give some ideas as to the quality of the work. The original is five columns wide, and those of these poses are taken from the stills, Mr. Sivitz knew better than to try to reproduce. He knows that line work will give
Selling the Picture to the Public

him better results, so the displays are all in line. He has different designs in one, three and four column widths as well as this five, for they made a drive on the picture and put it over strongly. If you have the spaces and not a part of the regular chain ad, and his artist worked hard to give him real results, both in the drawing and the lettering. In the single column he offers some of the best lettering we ever saw from Pittsburgh.

ONE OF THE SIVITZ DRAWINGS

all and of it is far above the old average. Now that Mr. Sivitz is back on the job, we expect to get a lot of good work from his displays. The work sagged a little during his absence, but an artist who can produce these results under work load well is a rare one. For Mr. Sivitz's direction, even for a good artist requires the direction of a competent advertising man to get the best results. Failure to appreciate this fact is responsible for a lot of poor results all over the country. It is the reason for a lot of wastage. Few artists can be trusted to lay out their own work. They must be told the effect desired, and then watched to see that they get it.

P. T. A.

William Allen White Endorses Own Feature

It is always a good rule to play up local talent, and it was not to be expected that Henry McClure, of the Strand, Emporia, Kansas, would overlook the idea when "A Certain Rich Man" came to town, for the author of the book-source is William Allen White, editor of the Emporia Gazette. McClure asked him for an endorsement, and he delivered himself of this characteristic reply:

My Dear Harry:

You know what a bad picture "In the Heart of a Fool" was, and how I took pleasure in telling all my friends about it. I never saw a picture that more completely mangled the book from which the story was taken than that one. Well, here comes "A Certain Rich Man," and surprise! It is really a good picture. It follows the story fairly well, and follows it entirely from the standpoint of the basic theory on which the story is written. The changes in the plot are not important. Of course, I think the changes in the plot would have been better if they had not been made. I think the book is better than the picture, but the man who made the picture probably thinks the picture is better than the book. So that's that.

But it is a good picture, and I am glad you have got it, and I hope all the folks around town who saw the bad picture of "In the Heart of a Fool," will come to see the good picture of "A Certain Rich Man" and get the taste out of their mouth. Here's wishing you all kinds of luck.

Sincerely yours,

Harry McClure

Emporia, Kansas.

This will be useful material for others who have the play coming. McClure played it up in the center of one of our four fronts, and worked it up by announcing that while the prices would remain 33 cents, he had set apart one hundred seats for the first night shows of "Over the Hill," and could have in advance at fifty cents each. We believe that this reserved seat feature would appear as a permanent arrangement.

P. T. A.

This Unusual Layout Gives Triple Effect

When you first look at this 6x100 from Fox's Washington Theatre, Detroit, you gain the impression that there are three displays, but it is all part of one display for the first week of "Over the Hill," but so oddly laid you get the impression that there are three distinct spaces. Not all of the work in the five weeks was as good as this, but they kept up a fair average. The advertising is well proportioned, and it gives three distinct appeals. The spaces on either side of the cut are complete advertisements in themselves, and each would sell independently to the other, but combined with the central cut they virtually attack the reader's pocketbook three times. It is odd, but it is good;

AN ODDLY LAID DESIGN

better than the average, and much better than would be the same space filled with the same material, but less orderly array. There is no eye-confusion to this layout. You look at the central picture, which sounds the keynote. It does not matter whether your eyes move to the right or left. You are sold so well that you turn to the other margin and read that, too, and the sale is clinched. It might not be good advertising with only one point to be gotten over, but the Fox story has so many sales angles that you will all sorts of things to talk about, and this tells a lot of them.

P. T. A.

Ready Made Ad Has a Decided Appeal

Marc Lachmann, of the Warren company, has written an advertisement for a men's furnishing store to be used in conjunction with "Our Mutual Friend" that is a capital example of a hook-up that is just what it purports to be. It sells the story while at the same time it sells the store idea. It is hinged on Wilfer's ambition to own a complete new outfit at one time, and in this appeal he supplies an advertisement which can be sold to some store in every town and in most places for a larger space than the two fives the original occupies. It is a complete hook-up in that the subject is treated equal to a detail of the film story and the store offering. The relative value of the theatre and the firm name will probably have to be changed, but it will not hurt to have the copy with the theatre getting the best of it.

The Man's Shop

Most hook-up ads are merely clever plays upon the title, but this sells the substance of the story in order to sell the idea of the store.

Hathaway's Prologues

Use Old Scene Slides

Fred Hathaway, of the Alhambra, Utah, has a new idea for prologues adapted from the old illustrated song idea. He has written an introduction which fits old scene slides, the lettering on which has been obliterated with Japan black. This is handed from the stage to a soft orchestral accompaniment, the operator being signalled by buzzer when to change slides. For example, he used sixteen slides for "Mother O' Mine" out of only one of which, the last, was supplied for this attraction. It started off with a tribute to mothers and ran off into the famous Kipling poem. He used much the same idea for "Lying Lips" and reports that it gives a maximum of effect at a minimum of cost.
Selling the Picture to the Public

Perhaps the production prologue might draw a little better, but this fills the purpose of introducing the play and that is the real need, if any. For "Mother o' Mine" he got eight hook-up windows for a "Mother o' Mine" week in the stories, giving each house mention in the lobby display in return for the use of the window. He put out five thousand cards with the poem, of which two thousand went to the mailing list and the remainder were distributed to stores and offices and at the theatre. The mailed cards were accompanied by a letter from Lucile relative to the play and announcing that in compliance with his request the management would admit all mothers free to a certain performance on payment of the war tax. This makes the free matinee seem a little more important than if it came from the theatre, for the patrons feel that they are the guests of the man who made the film. The Alhambra has been closed through the summer, but Mr. Hathaway writes that he is going to be on the job in future.

P. T. A.

Empress Theatre Puts Cutouts in the Ring

After he took a First National franchise, H. Simons, of the Empress Theatre, Shennandoah, Iowa, started in to tell the world about it. He devised a permanent display of the First National stars and trademark in the segment under the arch and proceeded to whoop it up. The cut shows the lobby decorated for "The Sky Pilot," but the big display is an oversize pair of pugilists in a real prize ring. This could have been held for "Scrap Iron," but it was used for the Dempsey-Carpentier pictures, from which it is evident that the photograph is a bit out of date. But the real ring with cutout fighters can be used for other attractions. One novelty is Mr. Simons' three sheet corridor boards, which are provided with a shadow box into which a fanciful opening has been cut. This cuts off the title but it is repeated in the smaller cutouts, so there is no real loss. Another novelty is the set of one-sheet boards suspended below the electric sign, which extends out over the sidewalk. The local proprietors seem to be more generous than in the cities, where anything hung over the sidewalk must be very securely fastened, for apparently these boards have only two points of suspension. Probably they are entirely safe, but most cities declare against them, no matter how safe they may be. Where they can be used they are effective and help to sell the program.

P. T. A.

Reverse the Idea Still Get the Same Result

Here is a clipping from a Baltimore paper in which two advertisers get the same result with two distinct appeals. One agent uses the black space and the other trusts to silhouette and both get good attractors. It just goes to show that there is no particular "best" which should be rigidly followed. Anything is good that gets results and these both win attention for their spaces. We think that the left hand space is the prettier, for it is clean and neat, but that is beside the question. It is not a matter of which advertisement looks the best, but which pulls the best and sells the most tickets, and we think that in this respect one works as well as the other. We like the paneled sales talk better than we do the loose lines, but if one always used panel sales talk there would be no variety and therefore a sameness which would presently cease to attract attention. Each agent has handled his problem intelligently, and has disposed his copy to the best advantage. We think that to reverse the displays and to put one in the style of the other would have given less good results.

The line cut is better played up with the black ground. The half tone shows better without a backing, so that each is given the most chance. Both are good studies in handling a conservative place and the advertising, but honors are about even. Baltimore seems to maintain a better average of advertisement than any other city. There are few strikingly great advertisements, but a large proportion of them are uniformly good.

P. T. A.

Courtesy Always

Be careful in picking your lobby men. Get cool headed men who can retain their temper. Just the other evening in one of the largest houses here in town we were watching them handling the standout. A woman was taken with a diziness and was helped under the ropes and out of the press. The man who undertook to join her and was promptly collared and pushed back into the line, in spite of his protest. The lobby man was worried by the press and forgot for just a moment to be courteous. Probably it is costing the house the price of two tickets for some time; at least until there is an attraction so big that these people will feel that they must come. Just a moment's thought would have told him that naturally the man should be permitted to attend the performance. But the Toby man was too busy for the moment to think. Get men who can think. The other sort cost you money no matter how courteous they may be when not under fire.

P. T. A.

Permanent Ads

Piano and safe movers and some other classes of truckmen are required to post danger signs on the sidewalk when they are at work. Get up some substantial signs reading "Danger. Don't stay here and run the risk of getting hurt. Go to the Star Theatre, where you will be safe and well entertained." Add the firms name in smaller letters, and you will have signs that will come into frequent use and not require any upkeep cost.

P. T. A.

How About V. P.'s?

We have seen only one vest pocket program in more than a year, that sent in by Harold Wendt, of the Rivoli, Toledo. The Garfield, Chicago, uses a program almost small enough to class, but the real vest pocket is just that, small enough to fit into a man's vest pocket or a woman's purse. They are cheap because they require little stock, and they will be carried, where the larger program will be thrown down. A lot of people are overlooking a good bet.
Here is Joseph Conrad on censorship. The article that
the noted author and one of
the world's most distinguished
thinkers wrote first appeared in the
London Daily Mail in 1907 and has
recently been reprinted in a volume
of Conrad's collected essays called
"Notes on Life and Letters," pub-
lished by Doubleday, Page & Com-
pany. Although the article was
originally written many years ago,
when film censorship had not be-
come a part of the reformers'
vacuous minds, it will be seen that
it has direct application. And not
only that, but it treats of censor-
ship in general.

Space forbids reprinting the arti-
cle in its entirety, but a reading of
the whole thing will certify that we
have not omitted anything that the
reformers will probably accuse us
of leaving out with intent and pur-
pose.

Notice the essay's peculiar time-
liness. Here it is:

A couple of years ago I was
moved to write a one-act play—and
I lived long enough to accomplish
the task. We live and learn. When
the play was finished I was informed
that it had to be licensed for per-
formance. Thus I learned of the
existence of the Censor of Plays.
I may say without vanity that I am
intelligent enough to have been
astonished by that piece of infor-
mation: for facts must stand in
some relation to time and space, and
I was aware of being in England—
in the twentieth-century England.
The fact did not fit the date and the
place. That was my first thought.
It was, in short, an im-
proper fact. I beg you to believe
that I am writing in all seriousness
and am weighing my words scrup-
ulously.

Therefore, I don't say inappro-
priate. I say improper—that is:
something to be ashamed of. And
at first this impression was con-
firmed by the obscurity in which
the figure embodying this after all
considerable fact had its being. The
Censor of Plays! His name was
not in the mouths of all men. Far
from it. He seemed stealthy and
remote. There was about that
figure the scent of the Far East,
like the peculiar atmosphere of a
Mandarin's back yard, and the
mustiness of the Middle Ages, that
epoch when mankind tried to stand
in a monstrous illusion of final
certitude attained in morals, intel-
llect and conscience.

It was a disagreeable impression.
But I reflected that probably the
censorship of plays was an inactive
monstrosity; not exactly a survival,
since it seemed obviously at variance
with the genius of the people, but
an heirloom of past ages, a bizarre
and imported curiosity preserved
because of that weakness one has
for one's past possessions apart from
any intrinsic value; ... conceived
by a childish and extravagant im-
agination, but allowed to stand in
toluidine in the twilight of the
upper shelf ...

I shall say nothing of the self-
respect of the public. To the self-
respect of the public the present
appeal against the censorship is being
made and I join in it with all my
heart.

I have lived long enough to
learn that the monstrous and out-
landish figure ... whom I believed
to be but a memorial of our fore-
father's mental aberration ... the
abused and hollow creature of clay
seems to be alive with a sort of
(surely) unconscious life worthy of
its traditions. It heaves its stomach,
it rolls its eyes, it brandishes a
monstrous arm; and with the cen-
sorship, like a Bravo of old Venice
with a more carnal weapon, stabs
its victim, from behind in the twilight
of its upper shelf. Less picturesque
than the Venetian in cloak and
mask, less estimable, too, in this,
that the assassin plied his moral
trade at his own risk, deriving no
consequence from the powers of the
Republic, it stands more malevolent.
Inasmuch that the Bravo striking in
the dusk killed but the body, whereas
the grotesque thing nodding its man-
darin head may in its absurd un-
consciousness strike down at any
time the spirit of an honest, of an
artistic, perhaps of a sublime crea-
tion.

This Chinese monstrosity, dis-
gusted in the trousers of the Western
Barbarian and provided by the State
with the immortal Mr. Stiggins' plug
hat and umbrella, is with us.
It is an office. An office of trust.
And from time to time there is
found an official to fill it. He is a
public man. The least prominent of
public men, the most unobtrusive,
the most obscure if not the most
modest.

But however obscure, a public
man may be told the truth if only
once in his life. His office flourishes
in the shade; not in the rustic shade
beloved of the violet, but in the
midst of twilight of mind where
no autonomy of every sort flourishes.
Its holder need not have either brain
or heart, no sight, no taste, no im-
agination, not even bowels of com-
passion. He needs not these things.
He has power. He can kill thought,
and incidently truth, and incidently
beauty, providing they seek to live
in a dramatic form. He can do it,
without seeing, without understand-
ing, without feeling anything, out
of mere stupid suspicion, as an
impersonal Roman Caesar could
kill a senator. He can do that and
there is no one to say him nay. He
may call his cook (Moliere used to
do that) from below and give her
five acts to judge every morning as
a matter of constant practice and
still remain the unquestioned
destroyer of men's honest work.
He may have a glass too much. This
accident has happened to per-
sions of impunishable morality—
to gentlemen. He is the Caesar of
the dramatic world. There has been
since the Roman Principate nothing
in the way of irresponsible power
to compare with the office of the
Censor of Plays.

Looked at in this way it has
some grandeur, something colossal
in the odious and everything this
figure in whose power it is to sup-
press an intellectual conception—
to kill thought (a dream for a mad
brain, my masters!)—seems designed
in a spirit of bitter comedy to
bring out the greatness of a Philis-
tine's conceit and his moral
cowardice.

... One wonders that there can be
found a man courageous enough
to occupy the post. It is a matter
for meditation. Having given it a
few minutes I come to the conclu-
sion in the serenity of my heart
and the peace of my conscience that
he must be either an extreme
megalomaniac or an utterly uncon-
scious being.

He must be unconscious. It is
one of the qualifications for his
magistracy. Other qualifications
are equally easy. He must have
done nothing, expressed nothing,
invented nothing. He must be
obscene, insignificant and mediocre
—in thought, act, speech and
sympathy. He must know nothing
of art, of life—and of himself.
For if he did he would not dare
to be what he is. Like that much
questioned and mysterious bird, the
Phoenix, he sits amongst the cold
ashes of his predecessor upon the
altar of morality, alone of his kind.
moving picture world

November 5, 1921

The double feature bills at New York theatres this week that when flashed in electric lights tell their own story, are as follows:

Eighty-Sixth Street Theatre—

"High Heels"—"Bring Them In!"

Forty-second Street Theatre—

"Bring Them In"—"To a Finish"

Nemo Theatre—"Why Girls Leave Home"—"After Midnight"

Chicago. While on this trip they will arrange for the screen stars' appearances and other details of the Southern Motion Picture Exposition to be held in the City Auditorium, Charlotte, N. C., November 29 to December 2.

Sid Grauman returned to the coast the latter part of last week.

As we guffaw to press a heated messenger from Goldwyn rushes in to say that twenty-five road companies will present "Theodora" in 52 theatres. An orchestra of twenty-five musicians, together with a chorus of thirty voices, will accompany each film.

The First National officials and assistants in the theatre office, who left New York last week for the organization's Chicago convention, include C. L. Yearsley, H. O. Schwab, J. D. Williams, Al Lichtman, Moe Mark, J. R. Ragner, E. J. Hudson, Lesley Mason and Lin Bommer.

Joseph R. Ryan, Fox representative in Argentina, is in New York.

Herbert Somborn is in from the coast for a short visit.

G. S. Kaufman asked, in last Sunday's Times, what has become of the five or six plays that Crane Wilbur was reported to have placed for immediate production.

Well, George, there is a bare possibility that they are still in the mind of Mr. Wilbur's press representative, or no irony in your query, that's our story and we're going to stick to it.

A woman's organization in New York, in order to test out the reported stories of improprieties in the industry which it has heard from some actresses vainly seeking work, has selected an extremely good looking girl without any screen experience to visit the various casting directors and ask for work. She will report on individuals making improper proposals to her. We hope the same test will be made in the cloak and suit trade, in Wall Street and among the factories and department stores especially.

"The Woman Game" is safest when played in the silent drama.

Speaking of deer, now seems to be the appropriate place to recount the history of Lynde Denig's saddle of venison. It seems that while the Goldwyn publicity manager was spending his vacation in Raspberry Lake (less appropriately but geographically known as Cranberry Lake), he became chummy with a local Adirondack guide. The pathfinder promised to send Lynde a side of venison, when the hunting season was in force, and he recently fulfilled his threat. Ha! But did Lynde tell his Goldwyn confidants that the venison called to the phone. Now, Lynde has a dog, an agreeable, sad-eyed, housebroken animal, who usually minds her own business. So much so that Lynde does not have to guard her morals when he "takes the dog out" on Riverside Drive. While young Denig was conversing on the phone the Airdale experienced hunger and forgot her bringing up, with the result that she dragged Dietz's, Spitzer's, et al. juicy venison steaks to the floor and proceeded to demolish them. When these had disappeared she found that she was not quite satisfied. And then jumped to the kitchen table and began to knock off her own steaks. Needless to say the side of venison was a total wreck, with damages estimated at high value.

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We hope the same test will be made in the cloak and suit trade, in Wall Street and among the factories and department stores especially.

"The Woman Game" is safest when played in the silent drama.

Speaking of deer, now seems to be the appropriate place to recount the history of Lynde Denig's saddle of venison. It seems that while the Goldwyn publicity manager was spending his vacation in Raspberry Lake (less appropriately but geographically known as Cranberry Lake), he became chummy with a local Adirondack guide. The pathfinder promised to send Lynde a side of venison, when the hunting season was in force, and he recently fulfilled his threat. Ha! But did Lynde tell his Goldwyn confidants that the venison called to the phone. Now, Lynde has a dog, an agreeable, sad-eyed, housebroken animal, who usually minds her own business. So much so that Lynde does not have to guard her morals when he "takes the dog out" on Riverside Drive. While young Denig was conversing on the phone the Airdale experienced hunger and forgot her bringing up, with the result that she dragged Dietz's, Spitzer's, et al.'s, juicy venison steaks to the floor and proceeded to demolish them. When these had disappeared she found that she was not quite satisfied. And then jumped to the kitchen table and began to knock off her own steaks. Needless to say the side of venison was a total wreck, with damages estimated at high value.

Lynde said, when he showed up in the office without the delicacies was the gift of a guide? He did not. He told Howard Dietz, Si Spitzer, et al., that he had taken his trusty Remington (rifle, of course) and had gone deer hunting up at Croton Dam, Avondale, Staten Island, or somewhere, and had popped a big buck at the very first touch of the keys—trigger we mean. He added that he would be glad to take the boys a generous cutting of the spoils of his hunt, yo ho. He said that he would have the venison steaks for the boys on Monday, A.M.

But that isn't all. It seems that Lynde, on Sunday, sliced off a brace of rich thick steaks and then was for the boys, that he guessed he would have to go hunting again, he guessed he would.

Making "Gas, Oil and Water" mix is the latest screen miracle.

Harry B. Varner, owner of the Lyric Theatre, Lexington, N. C., and member of the executive committee of the Motion Picture Theatre Owners of America, and R. D. Craver, First National Franchise owner and distributor for North and South Carolina, passed through New York this week on route to

...THE GUESTS OF ADOLPH ZUKOR ON HIS ESTATE, MOUNTAIN VIEW FARM, NEW CITY, N. Y., ON OCTOBER 15
This was the week Mildred June arrived some time ago, following a train wreck, at the Sennett studio; and she was immediately engaged as a bathing beauty.

Lon Young, Warner Brothers' publicity and exploitation man, left last week for Philadelphia, the first stop of a three week exploitation tour for the Warner feature, "Why Girls Leave Home?" Young will also visit Syracuse, Buffalo, Utica, and wind up his trip in Chicago.

Cecil B. DeMille will sail for a two months' vacation in Europe and Northern Africa, October 31, on the Patria. According to present plans business will play a very small part in DeMille's excursion. He will travel direct to the Mediterranean, in the vicinity of which he expects to spend several weeks resting. He will visit Tunis and Algiers in Northern Africa, motor along the Riviera to Northern Italy, cross Switzerland into Southern Germany, and then sail on his return journey via Paris and the air route to London. A brief inspection of Paramount's activities in France and England will constitute the only business of the trip.

Owen Moore has discovered that a man is seldom called upon these days to apologize for stepping on the bottom of a girl's skirt.

Last year Lowell (Small Change) Cash was tootin' a gun all over the wildest parts of the wooty West in the interests of Universal. This season he has under his exploitation wing Fox's "Over the Hill," and is making another Western trip. He writes us from Fargo, N. D., to the effect that the feature is breakin' records wherever it is shown. He says that he cannot go much farther North and remain on the temperance side of the border, but that there is still a lot more Western ground to be covered and he's going to do it.

Incidentally Small Change dated his epistle October 28 and we received it on the 26. Somebody is a fast worker, and it isn't the mails.

A female reviewer on one of the local evening newspapers, in reviewing "Conflict" at the Central Theatre, stated that Priscilla Dean showed promise of becoming an emotional actress of high merit. This patronizing air is really quite humorous. Miss Dean has proved time and again that she is one of the screen's foremost emotional actresses.

In the same review the young woman also states that Rawlson plays his part, as he always does, with a wink at the audience, and with the air that he knows it is all foolish, grandma drama. In "Conflict" Rawlson plays a straightforward melodramatic hero, with no winks, not even at the reviewer.

Wouldn't it be in better taste in the future if the positive reviewer prepared her unqualified statements with "we think." . . .

Vera Stedman, one of the popular young stars of Christie Comedies, known in private life as Mrs. Jack Taylor, is the mother of two girls, born a few days ago in a Los Angeles Hospital.

. . .

M. J. Connolly, casting director for Cosmopolitan Productions, left for the second time. Mike and Mrs. Connolly have been legal parents of six-months-old Susan Burns by the New York Supreme Court, after having taken care of the baby from the time she was six weeks old. The Connolly's took the baby in of a hospital mother who died soon after she was born. Susan was very sick and Mrs. Connolly nursed her back to health. Although they have one son nine years old, the Connolly's grew so fond of Susan that they legally adopted her.

"Yesterday's Wife" is usually considering candidates for tomorrow's husband.

On the occasion of his leaving the managing editorship of Motion Picture World, C. E., has tendered a farewell luncheon at the Claridge, on October 21, by the editorial and advertising staffs of the publication and presented with a handsome watch by his erstwhile associates.

Welsh entered upon his new duties as head of the H. Warren Corporation on October 24. George Gould, for some years Welsh's assistant, has been appointed managing editor of the News.

Lou Rogers, president of the News, is on another trip, covering Buffalo, Detroit, Chicago, Cleveland and Cincinnati, in the interests of his corporation, which has just announced the new issues of the Winors McKay Comedy and the Funny Face Comedies; also the "Lee Kids." He is expected back the latter part of this week.

This week the Strand Theatre held three radio broadcasts with Charles Ray's timely football picture playing that house. Joe Plunkett invited the football fans of local universities and the teams, of course, brought along a troop of supporters. The parties turned out to be gala occasions. Each evening the box that held the particular team was decorated with the college banner and the orchestra played the college song, while the spotlight was on the team. On Monday the Columbia team was present, on Wednesday the New York University team, and on Thursday the Fordam.

John C. Ragland took his touring cap, which he always wears on trips, off its hook, and entreated for Chicago this week, to be present at the First National's premiere.

Clinton M. White, Arrow special representative, left on Saturday for Minneapolis to close up some important deals on which he has been working for some time.

Thousands of people have been soaked because the stock bought in movie projects was watered.

On Saturday, October 22, at Pelham, N. Y., Melvill A. Shauer, manager of the advertising accessories department, Famous-Lasky, and son of Assistant Treasurer Emil F. Shauer, was married to Miss Miriam Brady, of Pelham. Shauer was the honor guest at a luncheon given by Eugene J. Fordham, manager of the Hotel Commodore of Thursday, October 20, and which was attended by twenty of the former's business associates.

. . .

Oh little spruce tree, don't you cry, You'll be a "machine" by "bye" and bye.

. . .

Sidney Davidson, of the Wesher-Davidson Agency, announces the withdrawal of Jules J. Paglin from the organization and the changing of the name of Paglin-Davidson Agency. David Weshler has become the new member of the organization to fill the vacancy of Paglin, who is going to the advertising held in New Orleans.

He was formerly advertising manager of Motion Picture Post and also was treasurer of the Tauney Printing and Publishing Co. He had a number of years of advertising and publicity experience and will be in charge of the publicity and exploitation departments of the agency.

. . .

S. R. Kent, general manager of distribution, Famous-Lasky, has announced the following promotions in the Paramount sales organization: M. C. Hughes, formerly branch manager at New Haven, has been appointed branch manager at Cincinnati, succeeding Frederick Streif, resigned. John Powers, formerly salesman connected with the New Haven office, has been appointed branch manager succeeding Hughes.

. . .

Tony Luchese, the live wire exchange man from Philadelphia, was a visitor in town this week.

. . .

Milton C. Work, of World Film, is one of the most prominent authorities on auction bridge whist. His latest book, an exhaustive and revised study of the game, published by the John C. Winston Company, is just off the press.

J. S. Jossey, special representative for Arrow, has returned to the home office after three months on the road, in the interests of the company.

HALLOWEEN

Mary Miles Minter, Rea star, passed for us so that we could have an appropriate picture for the season.

Jossey visited the Central and Middle Western States on this trip and reports business excellent. He says he came back with a grip full of contracts for the new Arrow product, which he claims is being most enthusiastically welcomed everywhere.

After having appeared for some years in films, Irene Castle Tremaine is returning to vaudeville for a tour.

Another picture star that is returning to the two-a-day is none other than Will Rogers, who will go over the Shubert route. He is to headline the bill at the Winter Garden in the immediate future. It is reported that his pay envelope will contain encouragement in the form of some $3,000 per week.

And yet another film star, it is said, will appear in the glare of the footlights. This will be the youthful and befreckled Wesley Barry, who heretofore has never acted in legitimate drama. It is understood that Wesley will appear in a revival of the "Dumby" in the role of the juvenile detective.

Joseph M. Schenck is going to Japan soon.

Marcus Loew will leave for Los Angeles early next week on another tour of inspection of the Metro studios. While on the coast he will also open his new State Theatre in Los Angeles.

"When Youth Rebels" the family slippin' can generally be relied upon to quiet the insurrection.

George Loane Tucker's "Ladies Must Live," concerning which there has been much conversation, has finally been edited and is ready for presentation. Hugo Riesenfeld will show it at the Rivoli Theatre, probably early in November.

Edmund Goulding has returned from London.

November 7 is the date of the annual A. M. P. A. blowout, if not more so.
In the Independent Field

New Hoxie Film

Jack Hoxie, Arrow’s popular Western star, has started work on the second picture of the series of six he is making for Arrow under the supervision of Ben Wilson.

Feature Completed

Director Dell Henderson has completed "The Girl From Marseilles," the second James Oliver Curwood picture, for Pine Tree Pictures, Inc., with Arrow distribution. Faire Buxey and Buster Collier featured.

Jimmie Adams in Hallroom Comedies

Upon his arrival at the West Coast, Jack Cohn announces that he has added Jimmie Adams to the cast of comedies in Hal Roach Boys Comedies in the support of Sid Smith. Mr. Adams has won a wide reputation by his work for Educational Films Corporation.

Hirsch Forms New Company

Nathan Hirsch, president of Ayo
don Film Corporation, announces that, due to the success that has attended the distribution of the Big Boy William and Snowy Baker series of features, he has secured several more productions of the same character which are now ready for release; also that he has formed a new company, Photocraft Productions, Inc., of which he is president, which will soon release a production intended for the best class of first-run theaters, and which is now nearing completion.

Grace Davison to Appear in Person

Grace Davison, star of the J. G. Pictures, will make several personal appearances in New York and Brooklyn in connection with the showing of her picture, "Love, Hate and a Woman," an Arrow release. This is the first of a series of four pictures which are being made for Arrow and distributed in New York by The Merit Film Company.

Japanese Princes Entertained by Ben Wilson at His Studio

The Ben Wilson studio at Hollywood was the locale for the recent meeting of the members of the Japanese Royal Party now visiting the states. The party consisted of Princes Asa-Akira and Hidetada, Commanding Admiral Hasko Sato and a troop of forty officers.

The royal party arrived in Los Angeles and spent the first part of the day riding through the city. At the Ambassador Hotel, a luncheon was spread in their honor after which they were taken to the studio. A magnificent set was prepared and rehearsed. Edward H. Dulcett’s "Arow" comedians were featured. Dulcett, "Edward H. Dulcett," a film director, has been a favorite with audiences since his first appearance. A number of scenes from the pictures are now being produced at the Wilson lot by M. Dazai, who assisted Mr. Wilson in greeting the guests and acting as interpreter.

Kineto Company Has New Series Titled "Great American Authors"

Charles Urban has completed a series of twelve single reel pictures, each dealing with a celebrated author grouped under the title of "Great American Authors." The first one dealing with John Greenleaf Whittier is being presented at the Strand Theatre, New York, during the current week.

Beside their educational value, each is interesting from the point of entertainment, as the spectators not only get a clear view of the life of the men, but there are visualizations of some of the characters that each made famous.

The entire series was directed by James A. Fitzpatrick, who has specialized in subjects such as these and who directed "The Courtship of Miles Standish." He is now directing a new series for Mr. Urban to be called "Great American Statesmen." All of the subjects are being edited by Mr. Urban and will be released as Urban Popular Classics by the Kineto Company of America. Among the famous authors included in the series are James Russell Lowell, Washington Irving, Nathaniel Hawthorne, Henry Wadsworth Longfellow and Edgar Allen Poe.

"Nan of North" Nears Completion

Work on "Nan of the North," Arrow’s sensational serial, is nearing an end, according to reports released by that company from Ben Wilson, the producer. This serial is said to be the best that this well known producer has ever made. The scenes are brought out in Yellowstone National Park. Ann Little is starred and the direction is in the hands of Duke Worne under the supervision of Ben Wilson.

First Reeves-Aye Film Completed

"The Yellow Streak," co-starring "Bob" Reeves and Maryon Petrillo, was made by the Regell-Brown productions, has been completed. Work on the second of the "Car
tus Features" will start immediately. The working title of the second picture is "The Double Crown." Victor Hugo Halperin has been engaged to write the remaining sixteen stories for the Reeves-Aye combination. The pictures are in two reel form with the cactus atmosphere prevailing throughout.

Alber Regell is in charge of direction and Irving M. Lesser and Mike Rosenberg of Western Pictures Distribution Company are selling the series.

Buys Davis Film

Another sale on "The Heart of the North," the Canadian Northwest feature being distributed by Joe Brandt and George H. Davis, which was directed by Harry Re
vier. This production has been bought by Pearce Films, Inc., of New Orleans for Mississippi and Louisiana.

Two Sales

C. B. C. Film Sales Corporation has sold "Dangers Love" and a series of Star Ranch Westerns to Al Kain of Fed
erated Film Exchange of Omaha, and "Dangers Love" to Peter Olecky of Federated Film Exchange of Baltimore.

Beyfuss Tells Why "His Nibs" Goes to Independent Market

Following the announcement of the sale of Charles (Chic) Sale in "His Nibs" to "His Nibs" Syndicate, Inc., Alexander Beyfuss, vice-president and general manager of Exceptional Pictures Corporation, explained why this feature production was sold to the independent field, as many national distributors were desirous of releasing it.

"The real exploitation value of many of the good productions now being released through a program arrangement is, in the majority of cases, sacrificed through the necessity of selling in quantity," said Mr. Beyfuss, "and where wholesale selling tactics are used exploitation values are not in all cases an essential.

"It is also true that many of the productions being released on a program basis have unusual exploitation possibilities, which, because they are sold in quantity, or in such rapid succession, are not properly taken advantage of. This, again, is obvious to any one who has closely followed every development of the use." "His Nibs" has been conceded to have unlimited exploitation opportunities. The proper channel through which this picture may be distributed, and to take full advantage of this essential quality, is the market that will give the picture individual attention. No program at this time will do it; it has remained for the independent market to exploit a production to the limit of its possibilities.

"That will explain why "His Nibs" is going to the independent exchange."
Limehouse Realty in Paramount Film
"Three Live Ghosts"

Genuine bits of the real London Limehouse district will be seen in the early scenes of "Three Live Ghosts," which George Fitzmaurice, as is now meeting in England for Paramount.

To those Americans who only know them through what it lives in the pages of Thomas Burke's famous stories, it will be interesting to see Limehouse as it really is, the twilight glamour of a literary romance dispelled by the sober daylight of reality.

The celebrated Chinese quarter, which most tourists seem to imagine vaguely as a vast uncharted district of darkest London, in reality only comprises the two thoroughfares of Limehouse Causeway and Pennyfields. It is true that there every store one passes has the sign in Chinese characters and that most of the folk one meets are yellow men.

But the American who would seek an atmosphere of mystic beauty or sinister mystery at Limehouse Causeway or Pennyfields must needs be disillusioned. At least the party from the London dailies that took this trip to the Limehouse water-front saw no dreamily-looking Chinamen or flower-like girls, but only a number of yellow men in European clothes.

Many of the houses were curtailed in the correct style of the British boozers as though determined to destroy the last illusion, many of the Chinese residents had a printed notice conspicuously placed in their windows to the effect that they were whole-heartedly supporting the district authorities in their attitude of protest against the levy of excessive rates and taxes.

Buck Jones in
Texas Picture

"Riding With Death," a mid-November release by Fox Film Corporation, starring Buck Jones, is a story of the Texas Rangers. It was written for the screen by Jacques Jaccard, who also directed the production. There are ten important characters in the cast and many extras appear in the picture. Betty Francisco plays the feminine lead.

Gold Nugget for Meighan

Thomas Meighan, Paramount star, is now the possessor of a nugget of virgin gold, presented to him by the manager of the motion picture theatre at Sonora, Cal., as a mark of appreciation for his personal appearance at the show house during the running of "The City of Silent Men." It was the biggest house in the history of the theatre and naturally the management was delighted. Mr. Meighan was in Sonora, James-town and surrounding districts making scenes for "If You Believe It, It's So," directed by Tom Forman. The story is by Perley Poore Sheehan and was adapted by Waldemar Young.

Cabanne to Film
R-C Production

William Christy Cabanne has begun to assemble the purchase for his next R-C Pictures' production, filming of which will start at a New York studio this fall. It will be the sequel to "Women of Conquest" and depict a story of contemporary New York life from Mr. Cabanne's own experience.

Among those already signed for the cast are Willie Collier, Jr., Billy Quirk, Charlie Craig, Miriam Battis, Doris Eaton, Billie Dove and Virginia Oden, who scored a hit as the gossip in David W. Griffith's "Way Down East.

Exhibitors Like "Tropical Love"

Many exhibitors, it is reported, have commented in very favorable terms over the excellence of "Tropical Love." According to advice from the offices of Play-gers' Pictures, the production is distinguished by an excellent dramatic and scenic beauty seldom matched on the screen. Ralph Ince, the director, took the company of American players to Porto Rico, and the entire feature was taken "on location." Ruth Clifford has the leading role.

Select Sales Organization Busy
Preparing for "Selznick Week"

Branch managers and salesmen in Selznick's thirty exchanges are de- clared to be on the go with eagerness to make "Selznick Week." November 13-18, develop more Selznick pictures on the screens of the land in any period since Lewis J. Selznick has been a producer. The preliminary arrangements have been completed and the decks cleared for a campaign of salesmanship that is intended to reach the manager of every screen in the United States and Canada.

Sam E. Norris, vice-president in charge of distribution, declares that there has been encouraging reaction to the initial advances of the Selznick force that indicates a successful outcome of "Selznick Week." The picture showmen who have thus far been approached have shown a hearty interest in the Selznick product, ranging from star series to special features. "We have been busy all summer with productions," says Mr. Norris, "and we desire to prove to theatre managers and their patrons that we have not been wasting our resources. We promised 'Forty from Selznick' this season and we are trying to get at least one picture on as many screens as we possibly can during 'Selznick Week' to demonstrate to showmen the caliber of production that has not been shown, we are developing success early in the campaign with several productions that only just begun in July and August, as they were when produced several months ago.

"Showmen are also booking our pictures and realizing the result of the 'Selznick Week' drive and our newest special, 'A Man's Home,' is meeting with particular favor. It is a first run picture in all the large communities. 'Selznick Week' is sure to have a beneficial effect upon future business. For our stars and special features, Elaine Hammerstein, Eugene O'Brien and Conway Tearle have had the first of this season's series released and the showmen may set their expectations at the standard established by 'Handcuffs or Kisses,' 'Clay Dollars,' and 'After Midnight,' the openings for these stars.

"Theodora" Plays to Capacity

One of the biggest hits ever scored by any motion picture—that sums up the public and critical reception accorded to Goldwyn's Italian spectacle, "Theodora," made by the Unione Cinematografica Italiana from Sardou's famous drama, now showing at $2 top price at the Astor Theatre, New York.

The commodious Astor Theatre is unable to accommodate the crowds that nightly seek admittance. During the first week of its run, "Theodora" played to absolute capacity, packing the afternoon and evening and grossed close to $20,000, exclusive of the opening night's receipts. Indications are that it would fill those houses as vast as the Capitol for a long time.

The world's most famous screen comedian, Charlie Chaplin, visited the Astor to see "Theodora" the night after his arrival back in the United States from England and France, and he wrote the following commen-datory letter to Samuel Goldwyn, president of Goldwyn Pictures:

"Dear Mr. Goldwyn: I want you to know how thoroughly I enjoyed 'Theodora.' It is a great spectacle. Many of the scenes are revelation in magnitude and artistry. Such productions are very helpful to the motion picture industry.

"Seats for 'Theodora' have been placed on sale four weeks in advance at the Astor box office.

"Rogers Picture
Drawing Crowds
in Los Angeles

Telegraphic reports to Goldwyn from Miller's Theatre, Los Angeles, where Will Rogers' new Goldwyn photocomedy, "Doubling for Romeo," by F. R. Rice, received its first pre-release showing, state that the comedy is a knockout of unprecedented proportions. The telegram read:

"Doubling for Romeo' broke all three-day attendance records at Miller's Theatre, in Los Angeles. When the opening on Thursday night, Octo- ber 13, at seven o'clock, it had the longest lines in the history of the theatre. They began forming at six o'clock. The house was packed for the opening show at a quarter to seven.

"The people at the end of the line for the first show waited for the second. Business is keeping up and it looks like a long run. It's wholesome and public and think it one of the best and funniest pictures of the year. Rogers made personal appearances at the residence before the Thursday and Friday, receiving an ovation.

Picture Arouses Wide Discussion
of Reformatories

The first of Elaine Hammerstein's contributions to this season's "Forty from Selznick" has awakened great controversial interest in the newspapers and created no end of discussion on the general topic of reformatories and "penitentiaries." In this Thomas Edgecomb story, first printed in Young's Magazine, Miss Hammerstein enact the role of a girl unjustly committed to a girls reformatory, and the things that are complained of in the management of such institutions are exposed.

The cast is composed of new exploitation angles for "Handcuffs or Kisses" and give opportunity for showmen to feature pictures in every community where the picture is screened, for such institutions are a part of the reformative system in a vast majority of the states.

"POSSESSION"
Critics Marvel at Success of “Peter Ibbetson” Translation from Stage to the Screen

Seldom, if ever, has a motion picture been more cordially received by the newspaper critics of New York than was George Fitzmaurice’s production, “Forever,” which presented under its original title, “Peter Ibbetson,” opened a week ago Saturday at the Criterion Theatre.

The New York newspaper critics, Paramount points out, are sometimes finicky in their screen likes and dislikes, and never more so than when the subject to be reviewed has previously been presented on the stage. So when a play so popular as was John Nathan Raphael’s version of George Du Maurier’s “Peter Ibbetson” is adapted to the screen, it may be expected that the reviewers will be hypercritical. The more remarkable, therefore, is the praise that they have bestowed in this instance, says the Paramount statement.

The Evening Post noted “the poetic charm which lingers throughout the production; there are sunshine, laughter and tears which sway the audience as the picture wills.” Alan Dale in the American sounded the same note when he said: “It is romantic. It is poetic and it is filled with a gentle optimism that is rarely seen on the screen.” Wallace Reid’s acting, he said, “was a notable achievement. . . . Few actors could have done as much with it.”

“Little Short of Marvelous”

The Evening Telegram said: “It is seldom that a photoplay achieves such complete transposition of the spirit of one of the lovelier works of literature as has been accomplished in ‘Peter Ibbetson.’ ... As a development of the film director’s art the play is little short of marvelous.”

“See ‘Peter Ibbetson’” advised the Daily News, for, as the Telegraph said, “it had been given enthusiastic advance notices and hailed as a remarkable picture, and in this instance a film has lived up to all that was said about it previous to its presentation.”

“A screen triumph for George Fitzmaurice, its producer,” was what the Sun called it, while the Times, dwelling more at length on Mr. Fitzmaurice’s achievement, said: “His scenes are gracefully composed, effectively lighted and softly toned, without sacrifice of clearness. Many of the sets of ‘Peter Ibbetson’ are a treat to the eye, and some of them are dramatically expressive, too.”

The Call said that here is “a moving picture that improves on the play from which it was adapted . . . . The charm of the settings and the perfect characterizations help to make a production which undoubtedly sets a new standard for American films.” And the Mail, in the same vein, said that “it is but rarely that a stage play revised just treatment when it is transferred to the silver sheet, but ‘Peter Ibbetson’ is a worthy piece of work, deserving of all praise.”

Pathe Adds “The Custard Nine” to List of November Releases

Pathe Exchange, Inc., announces the two-reel presentation of Harris Dickson’s “Saturday Evening Post” story, “The Custard Nine,” to be added to the collection of short subject features which have been scheduled for release the week of November 6. Each character is played by a colored actor.

“Cupid, Registered Guide,” is the next two-reel drama from the pen of Holman Day to reach the screen. Edgar Jones and Edna May Sperl are the featured players. “Just Dropped In” presents Harold Lloyd surrounded by a beauty chorus in his next re-issued one-reel comedy. He is assisted by Bebe Daniels and “Smub” Pollard.

“On a Dangerous Coast” is the seventh episode of the new Pathé serial, “Hurricane Hutch,” starring Charles Buchinson.

“Location” is the title of the latest Hal Roach comedy, featuring “Smub” Pollard. “The Fox and the Goat” is the current animated cartoon of the “Koko” series produced by Fables Pictures, Inc. Pathe Review No. 128 presents a diversified group of subjects.

Pathé News Nos. 90 and 91 present important events.

Notable Cast for Pauline Frederick

A notable cast will support Pauline Frederick in “Judith of Blue Lake Ranch,” production of which began at the West Coast studios of R-C Pictures on October 3.

Colin Campbell, director, exercised care to pick men and women who resembled the characters as they were described by Jackson Gregory when he wrote his novel of western ranch life. Among the players are Thomas Santchi, Otis Harlan, L. C. Shumway, Dave Winter, Billy Elmer, Clarissa Selwynne, Jean Calhoun, Tom Bates, Jack Curtis and Eugene Pallette.

Yes, “Saturday Night” Will Have a Bathroom Scene; Novel Shower Is Designed for Edith Roberts

Although the announcement was made some weeks ago that “Saturday Night,” Cecil B. DeMille’s latest Paramount picture, would not contain a bathroom scene, the popular comic art of film has now been adapted to the production of the picture. “Saturday Night” boasts of a bathroom that surpasses “Male and Female” and “Why Change Your Wife?” in both beauty and opulence.

The setting in question was designed by Paul Hyman as a backdrop for Edith Roberts, who is one of the principal players in the all-star cast. Black and gold are the predominant colors, and the finished room represents the work of the famous French artist at his best.

“Foolish Age” Evokes Approval; Exhibitors Like Star and Story

The large number of first run bookings obtained for “The Foolish Age” and the enthusiastic expressions of approval to the production by exhibitors in all parts of the country, practically guarantee a career of the utmost brilliance for Doris May, the star, according to Charles R. Rogers, general manager of distribution for R-C Pictures.

Although heretofore Miss May has been seen as a co-star with Douglas McLean, her success in “The Foolish Age” is regarded by her sponsor as unexampled evidence of her own widespread popularity and her value as an individual attraction. Furthermore, the star will star in a short.

A gratifying welcome was tendered Miss May, not only in New York and environs but on the West Coast and in theatres of the Middle West as well. The exhibition of “The Foolish Age” at Barbee’s Loop Theatre, Chicago, was a notable success viewed from all angles. Despite inclement weather the week’s gross touched a high mark. The engagement was made a gala event by which Mr. Barbee took personal charge. The theatre was decorated in carnival effect, with lanterns, and various-colored bunting.

Under the direction of Hunt Stromberg, who supervised the production, together with William A. Seiter, the director, a special publicity and exploitation drive was concentrated upon Chicago. Compilations of Miss May’s reviews from the daily newspapers of Chicago, with special comment as to the skill of Miss May in light comedy roles.

R-C Film to Be Made by Gasnier

A cast of superlatively merit, it is said, has been assembled for L. J. Gasnier’s coming R-C Pictures production, “The Call of Home,” based upon the widely read novel, “Home,” by George Agnew Chamberlain. It is now in the course of production at the R-C studios at Hollywood.

“The Call of Home” is reported to rival “The Old Nest” and “Over the Hill” in heart interest. Mr. Gasnier’s cast includes: Irene Rich, Beverley Hall, A. C. Walker, Carl Stockdale, Jocyna Ralston, Margaret Mann and Robert Bolder.
Pathe Says "Hurricane Hutch" Is Most Successful Serial It Has So Far Produced

That “Hurricane Hutch,” the new Pathé serial starring Charles Hutchison, bids to be the most successful serial ever produced by Pathé is being proved daily, Pathe says, by reports which come in regarding the chapter play’s box-office value, and the amount of bookings secured from exhibitors who heretofore have looked on the serial as a thing of the past.

It is doubtful, Pathe alleges, if any serial has ever had the large number of strong points attractive to an exhibitor as this chapter play.

In the first place, it is stated, that it contains nothing which the most bigoted critic can complain of, and at the same time each episode is as replete with thrill and fast action as an entire serial of the average sort. In the second place, a splendid cast surrounded by Pathé “stars.” Lucy Fox, Warner Oland, Harry Semels, Ann Hastings, Frank Redinian and Diana Deer, each lending themselves to a particular characterization. The “locations,” most of them being taken at usableclas, furnish as fine a background as could be desired.

A letter received from Charles H. Bowe, manager of the Olympic Theatre in Rochester, N. Y., shows the exhibitor’s attitude toward the Pathe chapter play. Mr. Bowe writes: “The serial, ‘Hurricane Hutch,’ which we are now playing at the Olympic Theatre, has proven to be one of the best serials we have ever played, far exceeding all expectations. It is certainly out of the ordinary and the audiences so far have told me it was the best ever.”

Play Dates Must Be Specified on Realart Contract

J. S. Woody, general manager of Realart, is a staunch advocate of the practice of exhibitors giving play-dates for pictures at the time they contract for them, containing that to do so is an economically sound principle for both exhibitor and distributor. Through the periodic sales bulletins to the branch managers, both Mr. and Jay A. Godd, assistant general manager, have impressed upon exhibitors and salesmen the necessity of securing play-dates for all Realart Star Franchise for the current season’s product carries a calendar on its reverse side which must indicate these dates before the contract is ratified.

Booking Begun on “A Man’s Home” Show Biggest Theatres in Line

When Manager Buck opened his new Boulevard Theatre in Baltimore, with “A Man’s Home,” then giving the first public exhibition of that Ralph Ince production, the volume of bookings received by the Pathé sales organization has been driving for the past fortnight was inaugurated.

The biggest cities, with influence on surrounding territory, are beginning to fall in line while other important centers, all over the country, are booking the Selznick special on first run.

From the list of contracts thus early assembled selection has been made by Sam E. Morris, general manager of Select in charge of distribution, to give exhibitors in various sections of the country an idea of the class of booking the first-run theatres that will show “A Man’s Home.” The list, as sent out from Mr. Morris’, includes:

Eugene Roth’s California Theatre, San Francisco, where the Selznick special will have its Pacific Coast premier;

Asher Brothers’ Roosevelt Theatre in the Chicago “Loop” Circuit of theatres;

Boston Theatre, Boston, where “A Man’s Home” will be introduced to the New England territory;

Frank Reck’s Circuit of “Down East” theatres;

Crandall’s Metropolitan Theatre, Washington, D. C.; and the Crandall Circuit in the National Capital as well as in Cunningham and Martinsburg;

Criterion Theatre, Oklahoma City, where “A Man’s Home” is to be seen for the first time in the southwest;

Ben Apple’s reopened American Theatre, Troy, N. Y.; and Walker’s Bardi, Schenectady; J. P. Parry’s Olympic, Watertown, N. Y.;


Select salesmen are offering “A Man’s Home” as their leader for “Selznick Week,” November 13-19, and a concentrated effort is being made to fill the screens of the country with the attraction Lewis J. Selznick declares is the best picture he has ever made.

Doris May, Star in R-C Picture

The work of filming “Eden and Return,” Doris May’s second starring vehicle for R-C Pictures, is progressing rapidly at the R-C studios under the direction of William A. Seiter, and general supervision of Hunt Stromberg. “Eden and Return” will follow “The Foolish Age” as the second Doris May release. It is a romantic comedy.

Critics Praise Rogers-Goldwyn New Production

"Doubling for Romeo" is about the most hilarious thing Mr. Rogers has ever done,” says the much-picture critic of the New York Times, about the comedian’s performance in his latest Goldwyn photoplay. "Mr. Rogers’ observation, most of which are pointed with original wit. "Doubling for Romeo” is said to be Rogers’ biggest, the screen success. "A thoroughly giggly, at times boisterously laughable picture play,” says the reviewer on the Morning World. "The Rogers’ style creeps into the captions right at the start. Rich in the satire of the motion picture colony’s traditions. At least once every five minutes Mr. Rogers hurst a comic brickbat at the tricks of the cinema trade.

The satire on the movies is dreadful,” says the New York Herald. "A comedy that is a bright ray of hope in a world that is murky with movie motives, creates some subtle and delicious satire," says the Journal of Commerce, "and Rogers is altogether delightful. These are typical gems of Rogers’ humor." "An extremely amusing bit of nonsense," says the Tribune, "directed with a keen appreciation of all the humor the authors have written into it." "The humor of the situations extremely clever," writes the critic on the Telegraph, "and the ‘Romeo and Juliet’ episodes amount to genius. Rogers as dry and amusing as one expects him to be," "You will laugh at it," said the News. "Most funny when it burlesques the movies.”

Nothing Rougher Than Scrapping for Bert Lytell

Bert Lytell declared this week at the Metro studios in Hollywood that he will reframe hereafter from indulgence in such hazardous sports as tennis and go in for nothing that is rougher than prize-fighting.

This decision came from the star after battling several savage rounds with William Elmer, a Western pupilist, in the fight scenes of “The Right That Failed,” without so much as a black eye, only to tear several ligaments in his arm the following day in a tennis match at a country club near Los Angeles.

Mr. Lytell has his left arm in a cast, and it is unlikely that he will be able to use it for a week or so, until the ligaments knit together.

Engages Marshall and Miss McDowell

Tully Marshall, who has just terminated an engagement with Thos. H. Ince, returns to the Marshall Neilan fold in the production of Booth Tarkington’s famous “Penrod,” starring Wesley Barry. He will portray the part of Henry Passhoe Schofield, father of “Penrod.”

For the part of Ma Schofield, Mr. Neilan has closed with Claire McDowell. George Drougold has another important character.
“Enchantment” Is Ready for Release

Robert G. Vignola’s first production with Marion Davies in the star role, called “Enchantment,” is now complete in all its physical aspects, and ready for release through Paramount. Exquisite in every detail, and remarkably true to type, the film is presented as one of the finest things ever done by Director Vignola, this time with a new and unique story entitled “The She Symphony.” Montanye’s early hand-picked cast, under the direction of Joseph Urban, the scenery provided by Luther Reed from the Frank Adams story, and the actual pictures in this page time ago in Cosmopolitan magazine.

Goldwyn Films Exclusively in 1,100 Theatres

Returns from Goldwyn’s twenty-two branch exchanges on the National Goldwyn Bookings show Goldwyn, as star and leading man, is devoting the present week to Goldwyn features for half the week in addition to the thousands that are showing a week for two or three days in the regular course of business. Goldwyn officials express themselves as being well satisfied with the results of the firm’s first National Goldwyn Week. The branch exchange managers and the individual salesmen entered enthusiastically into the promotion and each exchange turned in a large amount of business on the week.

Exhibitors screened Goldwyn pictures of all ages, from the first year product to “The Old Nest” and “Dangerous Curve Ahead,” the two big fifth year productions.

Clay Dollars” Opening Film of O’Brien’s Selznick Series

With the current release, “Clay Dollars,” the series of O’Brien star pictures gets well under way. The series was particularly adapted to provide an attractive group of pictures to be announced “Forty Days and Forty Nights.” For this coming week, the company says, “Clay Dollars” shows O’Brien in a new line of screen characterization, in which the public, much of whom he is the typical leading man that has won for him increasing popularity.

In an original announcement from Selznick the promise for the new season was made to include O’Brien in a hand-picked series of plays by S. N. Behrman having been established, Selznick’s organization declares that O’Brien’s favor has been created through stories of a type adapted to his light and speedy style of acting.

To further his popularity his future playplings will be based on the stories of a new and exciting play. O’Brien’s star opportunity to appear in pictures that will give him widest scope for his varying talents. May Tully’s “Chivalrous Charlie”; Lewis Allen Browne and C. S. Montanye’s “Prophet’s Paradise,” and C. B. Lancaster’s “The Law Bringers” are three of the six stories that are to be produced in screen form. This O’Brien starring, during the season.

Nazimova’s Screen Performance of “Camille” Highly Praised

Nazimova’s modernized version of Alexandre Dumas’ novel, “Camille,” distributed by Metro-Goldwyn-Mayer Corporation, opened Sunday, October 16, at the Rivoli Theatre, New York, for an initial showing of two weeks. Commentators expressed the thought that the picture was not confined merely to the star and the story, but was a play by the exceptional beauty of the photography.

Concerning the screen and her latest triumph, the Herald said: “She gives an unusual interpretation, fascinating as a study in accent in the character of Madame Laurenti, the American, added: ‘It is worth looking at,” Heywood Broun, in the World, concentrated upon the star herself, when he remarked: ‘We must confess that we prefer to watch Nazimova registering even unmellifluous feeling than to see many of the more obvious somnolences of the screen,’ and added: “She is a far more interesting person than Camille.”

“Never Weaken” Highly Praised By Los Angeles Theatre Goers

Reports from the Symphony Theatre of Los Angeles say that the premier showing of Harold Lloyd’s “Never Weaken,” created a sensation with its patrons. Dr. H. G. Jordan, the editor of the Los Angeles Times, expressed the following:

Reports that world thanks for a world premiere showing of Harold Lloyd in ‘Never Weaken.’ All attendance records for any previous week broken and holding him for three weeks longer. Public enthusiastic about show. Nothing longer than two reels on program. Featuring Lloyd only. First time ever done this territory. Previously could not tell whether Lloyd or multi-reel feature was holding crowds. Lloyd feature at home has presented effect of his drawing power. Congratulate you on this clean type of thrilling comedy.

Changes Titles of Three Films

Three R-C Pictures have undergone a change of title and are now going through the final stages of preparation prior to early release. "Mas’melle Jo," the widely read story by Harriet Comstock, which was filmed by Louis J. Gasnier with a cast headed by Rose Dione and Pauline Starke, becomes "Silent Year." "Home," founded on the novel by George Agnew Chamberlain and directed by Gasnier will be "The Call of Helios." "The R-C production department is confident the story will create a wide sensation as "Over the Hill" and "The Old Nest." (C) 1921

Old Oaken Bucket Inspires Musicians

In fifty-seven theater houses the orchestras may now be said to be preparing the feature playopley closely for the stellar honors. But that’s because the feature, "The Old Oaken Bucket," plays right up to the musicians and gives the orchestra a chance to engage in the excitement of clanging into unique shows, F. B. Warren Corporation.

May Hayek’s production was eagerly seized upon by the Keith musical forces and they are utilizing the possibility of the heart drama. With the title of "The Old Oaken Bucket," the play was turned into six acts for the thrillingly different possibilities that range from the "The Sidewalks of New York" to "Home, Sweet Home," "Dear Old Pal" and a host of well remembered favorites.

Public Demand for "His Nibs" Is Increasing

Even prior to announcement of distribution which is made this week by Alexander Beufay, vice president and general manager of Exceptional Pictures Corporation, the exhibitor demand for "His Nibs" has been remarkable.

From every section of the United States requests have been received from theatre managers for information as to the methods of releasing this unique feature production, in which the star plays seven distinct characters for the first time in motion picture history.

Hayakawa Film

Working of filming "The Ver- million Pencil," with Susse Hay- akawa in the star part, will begin at the R-C Pictures West Coast studios on October 29, according to advice from R. T. Tobin, director general of production. "The Ver- million Pencil" will be directed by L. T. Stojnich, who supervised the production of "Street of the Flying Dragon," scheduled for release January 8.
Pathe News Shows Scenes of Starvation in Russia; Base Ball Series and Other Events

Immediately following the wide newspaper publicity given to the arrival in New York this week of the Pathe News first films of famine scenes along the Volga in Bolshevick Russia, a second series of these pictures are screened for the general public everywhere in issue No. 83. They were obtained at the expense of seven months’ time and 3,800 miles of travel in the famine-stricken districts by Pathe Cameraman Georges Ercole.

In this number of Pathe News the triumph of the New York Giants is pictured, and in No. 84 is witnessed the crowning of "Babe Ruth" as king of baseball. While the Irish leaders pursue their negotiations for peace, parties of the "rebel" army are seen drilling and at practice with revolvers and rifles in preparation for a possible resumption of hostilities. Many of these men are veterans of the great war.

In Pekin, China, you see John D. Rockefeller, Jr., giving the dedication of the Pekin Union Medical College, which is the gift of the Rockefeller Foundation. Mr. 6.

Selznick Says Moore-Lehrman Comedy Will Have Notable Cast

The promise comes from the Selznick organization that the new Owen Moore comedy, being directed by its author, Henry Lehrman, at the Selznick studios in Fort Lee, N. J., will be notable for its players in support of Selznick’s comedy-dramatic star. Myron Selznick, vice-president in charge of production, in consultation with Moore and Lehrman, decided that the Lehrman story should be conscientious for its essentials of cast as well as construction.

Types were required to give the first details of the new comedy its best presentation while feminine beauty were regarded as equally essential. Thus it is that Tomson and Togo Yamamoto were brought on from Los Angeles to assume two of the most important roles. Togo Tomson in the dual role of a hero and his friend in the decision to insure the embellishments of beauty two strikingly handsome players in the person of Togo Tomson and Paul Naldi were engaged as dual leads for the supporting organization.

"Musketeers" Sweeps Atlanta; Highest Praise in Criticisms

Douglas Fairbanks and "The Three Musketeers" have captured Atlanta. The Howard Theatre is giving five performances daily to capacity audiences, with the lobby packed and the stage lined with those who cannot get inside, while the newspaper reviews were 100 per cent favorable and gave this great film production the highest praise yet accorded it.

"The Three Musketeers" is to motion picture fans a grand opera," declares the critic for the Atlanta Journal. "Every person who misses seeing "The Three Musketeers" has let slip through his fingers the opportunity of witnessing a most magnificent spectacle," says the review in the Atlanta Constitution.

"Thomas was the world’s greatest writer of romantic fiction," says the critic in the Atlanta Georgian, "and Douglas Fairbanks was born specifically that he might play the part of D’Artagnan in "The Three Musketeers.""

"The Three Musketeers" opened at the Howard on Monday, October 17, at the end of a twelve days advertising, publicity and exploitation campaign, during which the curiosity of the Atlanta public was worked up to a fever pitch, and which caused Willard Patterson to be quoted by one of the local newspaper men as saying that "The Musketeers" campaign was the first evidence of real showmanship anyone ever brought to Atlanta." The home office directed the campaign.

First National Transacts Big Railroad Deal

One of the largest single railway ticket transactions, excepting political convention deals, that the New York Central lines have had in years, was completed last week by Associated First National Pictures, Inc., First National held a "Get Together" in Chicago on October 24, 25 and 26, and theatre owners from all parts of the country were in attendance. The tickets for a majority of these delegates, together with Pullman accommodations, were purchased through the New York office of the New York Central.

In addition to the representatives of the 3,000 theatre owners who are members of the Associated First National organization, a number of the association’s stars were present at the Chicago "Get Together," among them the Talmdale sisters, Norma and Connie, Charlie Chaplin, Mabel Normand and Richard Barthelmess.

Harry Myers in Metro’s "Kisses"

Harry Myers, the comedian who suddenly has leaped to prominence through his enactment of the Yankee in "A Connecticut Yankee in King Arthur’s Court" and of Gilly, one of the crooks in Rex Ingram’s screen production for Metro, of "Turn to the Right," has been engaged to play in a second Metro picture, "Kisses." Maxwell Kargar is to direct "Kisses" with Alice Lake as the star.

Matt Moore Leaves for Los Angeles

Matt Moore, who has just finished playing the leading male role in "Sisters," the screen version of Kathleen Norris’s novel made by Cosmopolitan Productions, under the direction of Albert Capellini, has left New York for Los Angeles after more than two years absence from the coast. Mr. Moore expects to visit his mother and his other famous members of his family, Owen Moore, Tom Moore and Joe Moors, all of whom are well known on the screen. Matt Moore will return East after several weeks on the coast, to begin work in a new picture, the title of which has not yet been announced.

Ralph Graves Joins Goldwyn

An important addition to the Goldwyn force of players is announced in the acquisition of Ralph Graves. He will play the leading man’s role in the new Rupert Hughes picture to go into production at the Culver City studios. This is the story tentatively called "Sent For Out" in which Colleen Moore, who gave such eminent satisfaction in Mr. Hughes and the studio officials by her acting of the leading role in "The Wall Flower," will be the leading woman.

Graves, it will be remembered, scored in "Dream Street."
Universal’s “Winners of the West” Finds Favor as Historical Serial

“Winners of the West,” the new style Universal serial starring Art Acord and written around the adventures of Capt. John C. Fremont during the gold rush days, continues to surprise Universal officials by the records it is setting. In the short time it has been available for release, it has been booked in more high-class houses than any serial ever made by Universal.

As an example of the ease with which Universal salesmen have been able to put the thrills-from-history serial into elite and first run houses, it is announced that the Art Acord chapter play now is running in the Village Theatre, Wilmette, Ill. This theatre is in one of Chicago’s finest suburbs and was permitted in the town only upon the best of recommendations on the part of its managers, and their promises to show only pictures of the highest possible tone. No serial ever has been shown in that theatre. One was started several years ago but was ordered off the screen.

The Universal representative in that territory held a special showing of several episodes of “Winners of the West” one morning recently, at which the directors of the theatre and representatives from the Wilmette schools and women’s clubs were invited guests. There was a unanimous demand for the serial and it was booked without delay.

Another case cited by Universal in confirmation of its contention that they themselves have been backward about booking the serial, the school authorities themselves have installed machines and rented the serial for the express purpose of showing their pupils the adventures, the dress, customs and thrills of life on the plains in the forties.

India Is Scene of Story of New Vitagraph Film

A unique set was erected on the Vitagraph lot at Hollywood, California, this week, for use in the new Antonio Moreno feature production, “A Guilty Conscience,” the scenes of which are laid in India. Director David Smith was almost lost in the maze of Hindoo costumes and picturesque characters of the Orient who crowded the thoroughfares.

The production has for its theme a modern version of the story of David and Bath-Sheba. It will be remembered that David was almost lost in the maze of Hindoo costumes and picturesque characters of the Orient who crowded the thoroughfares.

The period of mourning was passed, Bath-Sheba married David. But David did not escape without punishment.

A Great Demand

Inquiries for information regarding the method of distribution of Martin Johnson’s “Jungle Adventures”, which aroused great attention recently because of the unique manner in which it was exploited at the Capitol Theatre, New York City, and on account of the unusual type of production, continue to be received in large numbers at the headquarters of Exceptional Pictures Corporation. Every part of the country is represented in these requests.

Viola Dana’s Parents in Film

Following in the footsteps of their daughter, known to the moving picture world as Viola Dana, Mr. and Mrs. Emil Plagrh, have undertaken screen careers. They appeared in a movie to be released in a special one-reel production, arranged especially for them and directed by Miss Dana by Louis Lewyn, the West Coast representative of a feature film organization.

THE BAT

COPY OF COURT ORDER

In the District Court of the United States of America for the Northern District of Illinois, Eastern Division

Present: Honorable George A. Carpenter, District Judge

ORDER

That the defendants should be enjoined from using the title “THE BAT” in connection with the exhibition of a picture on the motion picture stage until the further order of this court and said defendants, their agents, attorneys, assignees, and licensees hereby are enjoined and prohibited from using the words “THE BAT” in connection with any dramatic exhibition or picture, either on the motion picture or motion picture stage, in any advertisement published or issued in connection with any play or dramatic production or the speaking or motion picture stage, until the further order of this court.

Enter: CARPENTER, Judge.

18, Oct., 1921.

NOTICE!!

We are sole owners of all rights to the play and motion pictures of “THE BAT.” We also own all rights to the words “THE BAT.”

We are sorry that it was necessary to appeal to the courts to protect our rights but having done so we hereby serve warning on motion picture producers, distributors and exhibitors not to use the words “THE BAT” in connection with any motion picture.

WAGENHALS AND KEMPER,
PRODUCERS OF “THE BAT”

COPY OF LETTER

Sent by Klimax Pictures Distributors, Defendants in Above Action, on Order of Judge Carpenter to Agents and Theatres.

Chicago, Oct. 18, 1921.

Dear Sir:

Judge Carpenter of the U.S. District Court this morning enjoined us, our agents, attorneys, licensees and assignees from using the words “THE BAT” in connection with any motion picture and in advertising of such motion pictures. YOU ARE THEREFORE NOTIFIED AND REQUESTED not to use or exhibit any sign or other advertisement in which the words “THE BAT” appear.

WAGENHALS AND KEMPER,
PRODUCERS OF “THE BAT”
Marion Davies in "Enchantment"  
Opens at Rivoli on October 30

Announcement is made by Cosmopolitan Productions of the signing of a new contract with Famous Players-Lasky Corporation, whereby the latter organization will continue to distribute all of the producing company's feature pictures. First of the Cosmopolitan Productions to be released by Paramount is "Enchantment," starring Marion Davies.

The film will be presented at the Rivoli Theatre, New York, beginning October 30. It is Miss Davies first picture since "Buried Treasure," in which she achieved a great success. In "Enchantment" she is said to attain heights of dramatic ability higher than those she has previously reached.

Miss Davies has the role of a society girl of the "flapper" type—that girl just out of the sub-dasel who considers the world at her feet.

In the character of Ethel Hoyt, Miss Davies becomes a vain, pampered and irresponsible girl who indulges in every whim, but who becomes a new woman in the course of the story through the influence of the young man who loves her. The film is set in London and the Rivoli will present it in three-sheet pictures.

Baltimore Gives "Four Horsemen" a Big Welcome

Metro says that at the record admission price of $1.50 for a motion picture, Baltimore gave a tremendous welcome to "The Four Horsemen of the Apocalypse." A Rex Ingram production for Metro when it opened at the New Theatre, last week. Long before eight o'clock on the opening night the house was sold out and hundreds of patrons eager to see this masterpiece of the screen were turned away.

Stage and city officials, as well as society leaders of the Maryland city, were among the fashionable throng which crowded the house at the premiere. Governor Albert Ritchie and his staff occupied a box, while Secretary of State Philip Perlman, Mayor William Browning, of Baltimore, and other prominent public officials, were in the audience. Society was out in force and gave the picture a welcome seldom seen at a premiere of an attraction of the speaking stage.

So enthusiastically was the picture received that although it was scheduled to be shown in Baltimore for only a month, efforts are being made to have the time extended so that the desire of the public to see it as evidenced by the big advance demand for tickets may be taken care of.

Gets Negri Film

Jans Film Service, Inc., has arranged to release "The Polish Dancer" in North New Jersey.
First Warren Trio Now Big: Three Atlanta Showings in a Week

Three first-run full-week showings simultaneously in a single city is the unique achievement of the F. B. Warren organization of Atlanta, which is being accomplished currently with "The Blot," "Good and Evil" and "The Girl from God's Country." At three of the Lynch circuit houses in Atlanta, which were played and featured, "The Blot" appeared at the Rialto for the full week, and here the advertising manager was contributing a telling phrase, "The story of ten million mothers."

The Atlanta Strand took for its attraction from the New YorkF. B. Warren organization featuring, "The Girl from God's Country," and in the advertising called attention to the fact that "The feats which Leiser Locklear was attempting to perform when killed are accomplished in this picture."

Third on the list was the Herz Film Corporation speculation, "Good and Evil," featuring the European beauty, Gustavon, which was the attraction at the Forsyth.

Out in the Middle West another accomplishment worthy of notice was the complete sale of "Boy" in Chicago, Cleveland and the Strand in Detroit to F. B. Warren organization when the two big Gustavonic houses in Cleveland, the Circle and the Strand, featuring "A Girl from God's Country" for simultaneous week engagements. These bookings marked the first run of the picture in the territory and the week chosen for "day and date" engagements found Neil Shippman's adventure story billed as an attraction against the leading plays of the current big specials.

A "box-office report" to one of the trade papers on this engagement declared, "Thrills aplenty. Well done. Very good business at two houses simultaneously."

Keith Theatres throughout Greater New York, Central New York, New York and Northern New York are now playing "The Girl from God's Country," which is "presented" by all Keith metropolitan theatres.

Big Publicity

Contracts for the Warren specials were made in behalf of the Keith organization by B. S. Moss and all publicity and exploitation sources of the circuit were thrown behind the pictures. "The Girl from God's Country" opened at the Keith, by a sign which displayed that attraction attention from every section of the borough. Co-operating with the Keith exploitation, a large lobby display was presented, fishing rods and sporting paraphernalia that chimed perfectly with the adventurous action of the picture.

Reports from the twenty odd exchange centers indicate that the F. B. Warren organization has been successful at all of its engagements with success similar to that shown above. The numerous teacher's conferences held in different parts of the country during October, for example, have given opportunity for unusual publicity and the securing of the largest bookings of the year. The Lois Weber production, by means of its dramatic story, raises the question, 'Is the greatest blot on H. B. Warren's record-breaking treatment of the teaching profession?' Naturally the theme offers opportunities for co-operative exploitation with teacher's organizations and for direct appeal advertising.

Four and five full column newspaper advertising smash hits opened the opening presentations of "The Blot" in A. H. Blank's Des Moines Theatre and "Good and Evil" in Topeka. Both cities went after "The Blot" and billed it like a circus, using the largest newspaper of the South, while the result was very good. As a result of these two aggressive handlings, record-breaking patronage resulted in both cities.

Paramount Writers

Are Busy People: Here Is the Evidence

A glance 'round the "Scenario Row" at the Lasky studio in Hollywood indicates that the inhabitants thereof are busy all these days. For example—

A. S. Lippert is working on a feature story for Gloria Swanson called "Beyond the Rocks." It is a story by Elinor Glyn. He has also completed "The Devil Driver," a vehicle for Jack Holt—a Peter Kyne story.

Jack Cunningham recently finished filming "The City," the screen adaptation of the play by George Broadhurst and the book by Stewart Edward White, which served as Mr. Holt's first Paramount star picture. He is now engaged upon another adaptation.

Olga Printz finally did the adaptation for Ethel Clayton of "The Cradle," a play by Eugene Brieux, and is at work on originals at the present time.

J. E. Nash adapted the Wallace Reid picture, "The Champion," from the play by Thomas Louden and E. Thomas. He is working on another adaptation.

Walter Woods is responsible for the special comedy, "One Glorious Day," which includes such other vehicles as Will Rogers, Lila Lee and others. He and A. B. Barringer did the original also.

Beulah Marie Dux wrote the adaptation for Ethel Clayton's current production, "For the Defense," from the story by John Knowles. She is now doing another adaptation.

Lorna Moon adapted Clara Beranger's story, "The Husband's Damask," which will star Gloria Swanson.

R-C to Release "Call of Home"

The picturized version of "Home," the novel by George Agnew Chamberlain, will be titled "The Call of Home" when released by R-C Pictures.

The work of filming is going on under the supervision of L. J. Gastner. Elaborate preparations are being completed for a series of location scenes which play an important part in the action of the story and which are to be extremely effective, according to advice reports. Irene Rich and Raymond Wallace play the leads.
American Theatres to See Picture
Visualizing the Battle of Jutland

The whole civilized world has been unable for three years to dis- pell the cloud of mystery that has always surrounded the Battle of Jutland. Meager press reports have come out time and again but in many instances these accounts were at variance.

The best naval authorities have discussed the battle at length, but it is difficult even for people conversant with naval affairs to form conclusive opinions as to the real truth of what actually occurred during this greatest of modern con- flicts. It is difficult for us living in this age to realize that one of the greatest armadas that ever sailed the seas since the Spanish Armada, went into battle in the North Sea with a foe equally as powerful, and that the world is still in doubt as to the actual outcome of the engagement.

Since the armistice the greatest naval authorities have made an exhaustive study of the facts and the details, and three years was consumed in producing for the screen in all its powerful dramatic form this mighty drama of the World War.

Any one, whether conversant with naval matters or with the World War in detail, for that matter, cannot fail to understand every move in the Battle of Jutland after viewing the magnificent presentation of the clash of the British Fleet and the Grand Fleet of the Germans, which will add a chapter to American theatre. The mystery is said to be all cleared away, and audiences can judge for themselves who was "The Hero of Jutland."

Writing in one of London's leading daily newspapers, a naval expert says: "The technical side of the new film dealing with the Battle of Jutland has already been described by our naval correspondent, but a word should be said as to the monumental character of the work which Sir George Aston, Mr. Bruce Woodfe, and their colleagues have undertaken. The task of collating and checking the official reports on the battle and the entries in the logs of the German and British ships and the plans of the battleships and other vessels to be moved by hand in order to secure the complete film. In some of the scenes seventy ships are in movement at the same time over an area eight square, and the models have been moved nearly three million times in all. To secure the best results a model could never be moved more than a sixteenth of an inch at a time, and the film really consists of about 50,000 snapshots merged into one composite whole.

A fortnight's work in moving models is shown in twenty seconds on the screen, all the facts and the details, and the only ones who have been responsible for the production are still alive to tell the tale."

"But they have their reward in the vast interest which the film has created in all parts of the world. Arrangements have already been made to show the Jutland picture in the United States, France, Belgium, Holland and Switzerland. When the National Film were invited to form the film will have an honor place, and we take it for granted that a copy is now being posited in the War Museum at the Crystal Palace for the sake of posterity."

Mr. Russell, of the Ideal Films, Ltd., of London, the owner of this unusual short reel feature (the picture is said to be three reels, even including the actual battle scenes), is expected in America from London about November 1. Mr. Russell will supervise the first American presentation of the film and following its American premier it is to be turned over to Educational Film Exchanges, Inc., for distribution in this country.

The copyright to the film and the title are now being arranged by Educational's Washington attorney, as announced this week by E. W. Hammons, president of Educational.

Advance Sale for "Four Horsemen"

An advance sale of a block of seventy-two tickets to the manage- ment of a large factory in Pitts- ville, Pa., for the showing of "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro of the novel of Vicente Blasco Ibanez, attested to the tremendous popularity of this picture.

This large advance order, the first of its kind, it is said, which has ever been received, was given to Charles Haussman, manager of the Hippodrome, where the picture was shown.

"Tropical Love"

Made by R. Ince in Porto Rico

Novelty is said to be the key-note of "Tropical Love," the New Play- goers' attraction offered by Asso- ciated Exhibitors. It was made in Porto Rico by Ralph Ince from an original story by Guy McConnell, and reports say it reflects with amazing clearness the adventuresome, colorful land of romance and tropical beauty.

The cast is headed by Ruth Clifford, who takes the role of an alluring maid of tempestuous nature and appealing charm. She is sup- ported by Reginald Denny as an American of some culture who, answering the call of the open road, had become a drifter, with no aim except the rollicking life of the seeker after adventure.

The story is not altogether a love story as the title would indicate, but is a thrilling tale of stirring action, with a wealth of adventure and physical encounters, building up to a climax of intense interest, it is said.

Majestic Theatre Patrons Vote Against Censorship of Screen

It is not an easy thing to get an exact line on just how the public stands on the matter of censorship, yet a test vote taken by Howard Frankel, manager of the Majestic Theatre, Columbus, Ohio, was sufficient to reveal to him that the patrons of his theatre, at least, were overwhelmingly opposed to it.

The test at the Majestic was made during the week that shows "The Woman God Changed" was shown. The Ohio board of censors had cut one of the scenes of the picture and Mr. Frankel, in adver- tising the attraction, announced to the public that such an action had been taken. This announcement was done primarily to plant thoughts of censorship in the minds of his patrons in advance of their seeing the picture.

The balloting continued through- out the week and, probably on account of the fact that it was quite impossible to provide everybody with pencils, the vote was light. How- ever, the result showed that the people were against censorship approximately three to one. The actual count was 2,985 against and 1,007 for.

Of course, there are many deduc- tions that might be drawn with such a small proportion of the audience participating in the ballot. Mr. Frankel contends, however, and his contention seems to be logical, that the advocates of censorship voted practically 100 per cent., because, like all propagandists, they neglect no opportunity to register. The actual sentiment of the audiences was probably nearer five to one against than three to one.

New Program Magazine Designed for Three Riesenfeld Theatres

Patrons of the Rivoli, Rialto and Criterion will find an additional at- traction at these theatres beginning the last week in November or the first week in December. This date one will mark the inauguration of a new program magazine, something entirely different from the ordinary program, which has been published in this line. At no time will this program run less than thirty two pages, and it is expected that it will, within a few weeks, run to forty-eight pages.

Carrying with it the atmosphere of the smarter, better type of month- ly, this program magazine will, how- ever, come out each week with entirely new copy. There will be a four page cover printed in four colors, the cover design to be a full color drawing by a well-known artist, a double page spread devoted to anything of interest to the patrons of each theatre, an up- to-the-minute fashion article illustrated by a prominent pen-and-ink artist, thumb nail personality sketches, interviews with current stars, articles on the future productions, satire, stories written in a light vein, jokes, bits of philosophy, etc.

It is the intention of the publisher to produce a magazine thoroughly in keeping with the fine spirit and dignity of these three Broadway pic- ture houses. The feeling underlying this magazine will insue its being taken home rather than being thrown on the floor, which is the usual fate of the theatre and motion picture program.
Metro Week This Year Expected to Dwarf Last Year’s Big Success

Though Metro Week, set for November 20 to 27, is still a month away, the exchanges of Metro Pictures’ Corporation, in communications to the home office in New York, predict that bookings during that special period will outdistance even the remarkable response exhibitors displayed during a similar time last year. There is no exception among the twenty-five exchanges of the distributing organization retailing word of unusual activity on the part of theatre owners and managers upon their plans for the week.

It has been necessary, in most instances, to increase the personnel of the branch offices in order to man the releasing machine adequately during the stress of the extraordinary demands upon it. With the influx into all the exchanges of tons of accessories—paper, slides and special novelties—and with the task of checking up with the utmost care the condition of every Metro print in the vaults, that it be in as good shape as when it came from the laboratory, the managers of branches, their salesmen and the inside force supporting the field workers find themselves working overtime as a matter of routine.

Last year, officials of the company, following a detailed and extensive survey of the field, foretold that 7,000 motion picture houses would take advantage of the idea of running only Metro production for one solid week, but two weeks before the actual advent of the week, expectations of the company were surpassed by a decidedly gratifying margin.

By how great a measure the bookings during Metro Week of 1921 are expected to surpass those of Metro Week of 1920 may be understood when the company announces that in no instance did any of the more than 7,000 exhibitors who espoused the week last year withdraw from participation this, and that in addition to this nucleus, there has been a large addition to the list of new co-operators in the plan.

Educational Films
Again on Broadway

Educational Pictures are keeping up their fast pace for Broadway runs during the last few weeks all of Educational’s various brands of pictures have had representation on Broadway, these short subjects showing from one end of the first run district to the other.

Now it is the new Mermaid comedies which are bringing in the business. Broadway puts its program for the week of October 25, “Robinson Crusoe, Ltd.” the first of the new series of pictures, featuring the Little Hamlet’s “Ham and Beyond” to the program at the Strand, which has run several Educational Pictures lately, including “The Neer” and “The Return Road,” the third Selig-Rok photo play in two reels.

Teuton Critics Laud Technique Shown in “Virgin of Stamboul”

The first modern American feature photoplay to be exhibited in Berlin after the recent lifting of the export film embargo, was “The Virgin of Stamboul,” a Universal-Jewel picture starring Priscilla Dean, whose latest picture is “Conflict.” The reaction of the German critics and picture going public to the American film, as compared with current German screen technique, is extremely interesting as obtained from comments printed in Germany following the showing.

The thing that struck the German mind most forcibly was the unusual quality of the photography in the American film. The ingenuity of the American director and cameraman in evolving new and distinctive perspectives, back-lights and other effects, was hailed with admiration and wonder. It also was an impressive thing to the German critics the way American directors are able to take a simple plot, and by faithful attention to detail and suspense, build it into a powerful picture.

“The Virgin of Stamboul,” opened in the Manoir House, one of the leading film theatres of Berlin. Later it was shown for a considerable length of time in the Film-Palace, regarded as Germany’s leading picture theatre. Concerning the Priscilla Dean picture, which is interesting to note, was the first big picture in which she ever was featured, the Berlin Mittag, a daily newspaper, had the following to say: “The most startling part of the film is the photographic picturesque feeling of the American cameraman for continually surprising and new lines of action, perspective, cut-backs and lighting effects.”

Two Super-Specials Are to Be Released by Fox in November

- November releases by Fox Film Corporation include two of the first super-specials announced by William Fox for launching on Broadway before going to exhibitors throughout the country; feature productions starring Jack Jones, Dustin Farnum, William Russell and Shirley Mason; pictures in which Maurice Flynn, Edna May Wilde and Florenz Ziegfeld, the stars; an Al St. John comedy, two sunshine comedies and four Mutt and Jeff animated cartoons.

The special release, “The Fortfalls” and “The Last Trail.” The former is a visualization of the story by William Inge (“Widow of Winning”). It is the screen version of the novel by Zane Grey, directed by Emmett J. Flynn, director for Fox of “A Connecticut Yankee in King Arthur’s Court,” and “Shane.”

A Buck Jones Film


Cast Is First to See Ince Picture

Departing from the conventional way of doing such things, Thomas H. Ince decided that the first preview of “Hail the Woman,” said to be his greatest dramatic achievement, would be released through First National Exchanges, was to be witnessed by the members of the cast.

Thus it came about that the members of his cast gathered in the luxurious “Little Theatre” of the Ince studios. Those present felt that they had witnessed one of the great classics in the history of motion pictures, although they had watched their own artistry.

Warren Films in Baltimore

The recent opening of the beautiful new playhouse, the Boulevard, in Baltimore, produced two F. B. Warren features in positions of honor on the program. To the Will McBride feature, “Moongold,” which was on the bill of the New York Criterion for six weeks, was given the honor of being the first strip of celluloid through the Boulevard’s projection machines. This fantasy was followed by another F. B. Warren picture, “My Barefoot Boy.”

Alicia Terry to Play a Lead in New Metro Film

Alicia Terry will have the leading feminine role in Rex Ingram’s forthcoming production, for Metro Pictures’ Corporation, of Anthony Hope’s story, “The Prisoner of Zenda.” Announcement of the director’s choice of Miss Terry to appear as the Princess Flavia in the photoplay came this week from the Metro studios in Hollywood.

It was not unexpected, in consideration of the successes of the beautiful young actress in previous production, Ingram’s notable” The Four Horsemen of the Apocalypse,” “The Conquering Power,” and the recently completed screen version of “Turn to the Right,” the John Golden stage success with Winchell Smith and Jack Hazzard played. For continuity the picture is ready. It was written by Mary O’Hara. The cameraman for “A Prisoner of Zenda” will be John F. Seitz.

Two scenes from “No Defense” (VITAGRAPH)
Paramount Announces 24 Features for Release in Next Four Months

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, has announced a tentative schedule of Paramount releases for the months of November, December, January and February. Twenty-six productions are listed, including specials produced by Cecil B. DeMille, William De Mille, George Melford, George Fitzmaurice, John S. Robertson, George Loane Tucker, Donald Crisp, William S. Hart, Penfryn Stanlaws and the Wallace Reid-Gloria Swanson-Elliot Dexter production directed by Sam Wood; two foreign productions starring Pola Negri and star pictures in which every one of the Paramount luminaries will be seen.

The first picture to be released in November will be the George Loane Tucker production, "Ladies Must Live," in which William S. Hart stars. The featured picture, which is an adaptation of a novel by Alice Duer Miller, was the last work of the genius who produced "The Miracle Man" and was completed shortly before his death. The cast contains many noted players in addition to Miss Compton, the list including Malhion Hamilton, Jack Gilbert, Robert Ellis, Latchire Joy, Gibson Gowland, Marcia Manou, Jack McDonald, Snitz Edwards, Cleo Madison and others.

Crisp in Leading Role

Next on the list is Donald Crisp's production, "The Bonnie Brier Bush," adapted by Margaret Turnbull from the book by Ian MacLaren and the plays by James MacArthur and Augustus Thomas, and produced in London and in Scotland in the original locale of the Ian MacLaren stories. Mr. Crisp himself plays the leading male role of Lachlan Campbell, while Mary Glynnne plays the heroine, Mrs. Campbell, his daughter. A large cast of well-known English and Scotch players will be seen in the support.

Then comes George Melford's spectacular production of "The Call of the North," which concerns animal antics of the North Pole. The company executives have expressed the greatest enthusiasm in this picturization of Edith M. Hull's novel, starring Agnes Ayres and Rudolph Valentino as featured, the former as Diana Mayo and the latter as the Sheikh, Ahmed Ben Hassan. The version is the work of Monte M. Katterjohn.

A Henbane Picture

Following "The Sheikh" comes Jack Holt in his first star picture, "The Call of the North," which was adapted by Jack Cunningham from Fyffe Knott's "The House of the Henbane," directed by Stewart Edward White. Joseph Henabery directed and the exterior scenes were taken in the mountains of British Columbia. The company went for atmosphere simulating that of the Hudson Bay country, the locale of the story. Madge Bellamy is Mr. Holt's leading woman.

Among the November releases also is the Cosmopolitan production, "Enchantment," directed by Robert G. Vignola and starring Marion Davies. This is from an original story, "Manhandling Ethel," by Frank R. Adams, which appeared in Red Book, and was adapted by Luther Reed. Forrest Stanley, who was prominent in Cecil B. DeMille's "Forbidden Fruit," is Miss Davies' leading man.


Vitagraph Film Has Many Angles for Exploiting

The Vitagraph Company has released "The Son of Wallingford," its newest special production, "Possession," which was directed by John B. O'Brien. It is said that the big punch in the picture is a thrilling horse race which was taken at Saratoga last summer and is strongly appealing in its reality. In addition to Tom Wise, the players include James Hall, May Kitson, Myra Britton, Ray Allen, Harry Boler, Alexander Clark and Nancy Deaver.

As the star of the production, Tom Wise starts out to clean up the town of one of its one-seventh houses. In his endeavors to make the community better, he meets with disaster through the cowardly assaults of his enemies, until at last his good deeds come back to him. "Father Tom" is the first of Playgoers' three month offerings for November.
“Conflict” Has New York Premiere; Mystery, Drama and Adventure Story

“Conflict,” Priscilla Dean’s new Universal-Jewel production, had its premiere presentation last Sunday night in the Central Theatre, Broadway and Forty-seventh street, and was acclaimed one of the most thrilling and forceful pictures of the year. Accompanied by a musical setting which emphasized the tension of its mystery phases and which galloped with the suspense of its heralded log-jam rescue scenes, the picture made an impression upon its audience far more striking than anything ever before done by Miss Dean.

The biggest crowd which has stormed the Central Theatre since it was turned into a picture house was on hand Sunday night nearly a hundred minutes before the doors were opened. Some had been in line more than an hour. The house was sold out long before the box-office line had dwindled.

No elaborate prologue has been arranged for the picture. It was determined that no prologue could do justice to the intensity of the theme or the thrill of its climax. Storm music with lightning effects was the only prelude to the opening scenes of the big north woods feature.

It is expected that “Conflict” will be held in the Central Theatre for several weeks. Only the desire to release it to Universal exhibitors in New York territory, keeps the film company from letting it run in the Central indefinitely. Its release date has been advanced by several weeks due to the imminence of the rail strike. The Universal sales department promised its exhibitor patrons throughout the country that “Conflict” will be available to them by truck, aeroplane or otherwise, regardless of the railroad situation.

“Conflict” was highly praised by New York newspaper critics, who likened it to “Way Down East” and announced that the log-jam scene in the Priscilla Dean feature has as much if not more power to thrill than any scene ever shown on the screen.

Miss Harriette Underhill, reviewer for the New York Tribune said: “As we watched these river scenes, we were constantly reminded of ‘Way Down East,’ only D. W. Griffith did his picture in the winter and Carl Laemmle did his in the summer. Instead of ice floating down the river there are logs, and if you don’t believe that a hero floating towards the falls on a raft of logs can be quite as spellbinding as a heroine on a cake of ice—go and see ‘Conflict!’ As a matter of fact, there is not a dull moment in the whole picture, whatever its faults may be.”

Speaking of the weirdness of many phases of the picture, so gripping that it reminds one of Poe’s strange stories, Miss Underhill said: “It is all terribly grown, but we, who love being horrified, enjoyed every minute of it.”

“My, mystery, drama, adventure, and one of the most thrilling passages ever seen on the screen, all are found in ‘Conflict,’ the new Priscilla Dean picture which opened at the Central Theatre yesterday,” said the New York Mail reviewer.

“The scene in which she rescues her lover from death in a raging torrent on the brink of a steep waterfall is a marvel. The famous ice scene in ‘Way Down East’ scarcely equals it for sheer thrill.”

The reviewer for the New York Evening Telegram said: “‘Conflict’ crowds into one picture enough thrills to last through an entire serial. It has mystery, excitement and sentiment, in big unadulterated doses. No old fashioned melodrama could equal this film.”

W. C. Cabanne Has Started Work on New Robertson-Cole Picture

Director William Christy Cabanne began work early this week on his latest attraction production for Robertson-Cole, which, although as yet unnamed, is already scheduled for release early in December.

The picture, which will depict a story of New York life, is from Mr. Cabanne’s own pen and included in its cast are such well-known artists as Hughy Gordon, Willie (“Buster”) Collier, Jr., Billy Quirk, Charlie Craig, Billie Dove, of Ziegfeld Folies fame, little Miriam Battista, Virginia Ogden, who scored a success as the gossip in D. W. Griffith’s “Way Down East,” Margaret Foster, and Doris Eaton. A newcomer to the screen, who is also included in the cast, is the winsome Elizabeth North.

With this collection of talent, Director Cabanne, whose productions, it is said, have maintained a consistently high box office standard among the leading Robertson-Cole attractions, expects to produce a feature which will surpass in novelty and entertainment value any of his recent offerings, and expects his new picture to hope set a new high mark in popular appeal. Director Cabanne has written many screen plays and his experience dates back to the early Biograph days under D. W. Griffith. In the production end of motion picture work, Director Cabanne has written one picture, and Mr. Cabanne wrote, and often directed, also, the fourth picture made by Biograph.

Back to Neillan

Marjorie Daw, popular star who for two years appeared in Marshall Neilan productions, has returned to the Neilan fold.

College Football Teams See “Two Minutes to Go” at Strand

Last week at the Strand Theatre, New York Charles D. Fox national picture, “Two Minutes to Go,” was the feature, and the enthusiasm aroused by the football scenes was heightened by a timely and particularly attractive prologue and the presence on different nights of the gridiron teams of three local universities, attended as guests of Joseph Plunkett, the managing director, by whom also the novel exploitation arrangement was devised.

Monday was Columbia University night and forty men of the squad, headed by Robert Watt, graduate engineer, and R. S. Seigler, occupied the upper boxes, which were decorated in the official colors. The Strand Quartette, augmented to more than double its customary size, its members in football garb, marched from the front of the theatre to the stage singing the Columbia anthem, and afterwards gave a medley of airs popular on every campus, from “Boo-hoo” and “The Bulldog on the Bank” to “Good-Night, Ladies.”

In the gathering were more than a hundred Columbia students, including a large number of “co-eds,” and the enthusiasm which the entry of the football team kindled increased as the scenes of “Two Minutes to Go” unfolded. After the showing Captain Scovil took occasion to congratulate Arthur S. Kane, who presents Mr. Ray, and Mr. Plunkett. “The picture is a corker!” he exclaimed. “I never saw another athletic contest as realistically portrayed and I do not see how it could be improved as a screen representation.”

Similar scenes of enthusiasm were witnessed Wednesday night, when New York University’s team was present, reinforced by a large crowd of cheering students, and Thursday, which was Fordham night.

WILLIAM CHRISTY CABANNE

Miss Daw, as a result of her work in such Neilan pictures as “Bob Hampton of Placer,” “Dinty,” “The River’s End” and “Don’t Ever Say Die,” has reached stardom and during the past six months has been appearing in titular parts of big productions for Famous-Players and other large organizations.

Ernest Hilliard in “Idle Hands”

Ernest Hilliard, nephew of Robert Hilliard, the well-known stage star, has been engaged to play the “heavy” in “Idle Hands,” the second George Arliss picture for Distinctive Productions, Inc.

Has Prominent Part

Hilliard, who has been seen in “heavy” roles in several recent screen productions, has a prominent part in “Tropical Love,” directed by Ralph Ince for Playgoers Pictures, which is being distributed through Pathé, and recently completed work in two special productions for Fox.
“Flower of the North” Prints at Vitagraph Branch Offices

The completed prints of the James Oliver Curwood special, "Flower of the North," have been shipped from Vitagraph's Brooklyn studio to that company's branch offices, twenty-eight in all, in the United States and Canada. So much interest was displayed in this forthcoming super-feature that the Vitagraph laboratory in Brooklyn worked night and day to get out prints and allow them all possible time for shipment to their respective destinations, before a possible railroad strike.

The exhibitors in all parts of the country had already had their appetites whetted for this special by seeing the trailer sent out some weeks ago. This trailer showed flashes of the big rapid scene, the terrible battle between the opposing railroad gang, and other sensational shots from the film.

Vitagraph branch managers had been eager to secure the finished prints of this idea, as much as one of the most successful specials put out by Vitagraph was a seven reels by the same author, James Oliver Curwood, staged by the same director, David Smith, and in which the female star was the same girl who is starred in to new special

Pauline Starke. This was "The Courage of Marge O'Doonie." Without making any obstinate compromises it is the opinion of Vitagraph executives and their various branch managers to a man that the new special holds far greater appeal than the old one, despite the latter's spectacular box office success. Chief among the added points of appeal is Henry B. Walthall. This distinguished actor, whose face goes back to "The Birth of a Nation," is said to be flawlessly cast and to give a masterly interpretation of a difficult role.

**Nazimova Engages June Mathis for Temporary Work**

Charles Bryant, business manager for Nazimova, announces the engagement of June Mathis as scenario and continuity writer for Nazimova's forthcoming "repertoire film" for the United Artists. Miss Mathis, who furnished the scenario for "The Four Horsemen" and for the Nazimova Metro production of "Camille," is not, however, leaving the Metro employ, but has been loaned to Mr. Bryant. She will begin work immediately on the pictures of Oscar Wilde’s "Salome," and the preliminary work of adapting Ibsen's "A Doll’s House," both of which are to be given the same name in Nazimova's first picture for the United Artists.

**"The Iron Trail" at the Strand**

R. Williams Neill, who has directed many screen successes, has, it is said, gained new laurels with his presentation of Rex Beach’s thrilling railroad story, "The Iron Trail," which United Artists is releasing over its "Pal" on Tuesday, November 30 at the Strand.

The picture marks the first occasion on which the manager and his associates have consistently employed Technicolor. Neill’s initial picture for United Artists.

**Joe Farnham Has Edited 1,006 Reels**

With the completing of editing and writing titles for the live reel Mary Pickford features, "Square Palm" and "Welcome to Our City," under special contract with the Producers Security Company, Joe W. Farnham, photoplay construction expert, has reached the unusual mark of 1,000,000 feet of motion pictures during the six years in which he has specialized as a cinematographer. He is the only man to date to note that in rounding out this record as a short of films, Farnham has had to handle more than 3,000,000 feet of film from which he has culled 1,000,000 feet as worth while and usable—a length of more than 500 miles of pictures.

**Realart Alters Its Pressbook**

Realart says it has a two-fold object in altering the size and make-up of its pressbooks, the change having gone into effect with those compiled for the present season’s features. Not only does the new arrangement give the exhibitor’s handling of exploitation and publicity for the pictures, but the covers themselves are designed so that they can be utilized as an attractive display. As a general rule, Realart points out, the pressbook consists of a small section for what comes between. But the Realart pressbook covers may be utilized as an attractive lobby display.

**Mlle. Peyre in Witwer Picture**

Mlle. Andree Peyre, daring French aviatix and screen actress, has been engaged for the leading feminine role in "The Leather Pushers," the H. C. Witwer stories, which the Knickerbocker Photoplay Corporation is picturing. She was reportedly selected by the representation of the H. C. Witwer, who is being starred. Mlle. Peyre was popular on the screen in France where she had much success with noted stars as Mattei and Severin Mars, before coming to America.

**Zane Grey Special, Fox Super-Special**

"The Last Trail," picturized from the popular novel by Zane Grey as the ninth of twelve super-specials of William Fox, to be exhibited by the exhibitors of the country during the present year, is scheduled as a late November release. The production is said to follow closely the stirring story. The production was directed by Emmett J. Flynn. Maurice Turin plasts the ingeneous lead.

**"Our Mutual Friend"**

"Our Mutual Friend," an F. B. Warren Picture

"Our Mutual Friend" is the title of the Paramount-Huron Holmes Travel Picture, scheduled for release October 30. This release is the 29th of an unbroken series of Paramount-Huron Holmes Travel Pictures which have covered practically every country of the globe.
News in Brief from Everywhere

Buffalo

Harry Burns, for several years assistant to Mr. Hayes, manager of the Buffalo Universal Exchange, has resigned to accept the post of manager at the Toronto Universal office. He was formerly foreman at the Buffalo office by James Savage, former city salesman.

W. C. Rovell has resigned as manager of the Buffalo Fox Exchange. Clayton M. Sheehan, district manager, expects to name his successor soon. Winnie Sheehan, general manager of the Fox Film Company, was in Buffalo last week for a conference with his brother Clayton.

D. Stewart Parmelee, formerly owner of the Majestic and Tillotson Theatres, has been appointed assistant to Al Beckerich, manager of the new Loew State Theatre. The State is enjoying capacity business.

The girl ushers at Shea's Hippodrome have organized a Sunshine Society, the object of which is to bring sunshine to ail members of the organization. The officers are: President, Miss Thall; treasurer, Miss Larkin, and secretary, Miss O'Laughlin. The society reports that $32.10 has been paid into the treasury and $15.15 worth of sunshine dispensed in the form of flowers, fruit, etc.

When Lillian Walker came to Buffalo for the opening of the new Loew State Theatre, most of her time was spent with Mr. and Mrs. Bob Albert, of the Albert Theatre, Lancaster. N. Y. Lillian has appeared in person at the Albert several times and is a warm friend of the Lancasterians.

Harry Marsy, president of General Theatres Corporation, has made some changes in the shift of managers announced last week. The management of the houses stands as follows: Circle, Herman Lorence, who goes from Allendale; Jim Wallingford, formerly at Central Park; Shea's Cataract, formerly at Circle; Marlowe, Jim Foss, will remain as manager; Ellen Terry, John Stevens and Central Park, Harry Dixon, Billie West, former manager at the Cataract Theatre, Niagara Falls, will not join the organization as announced. Mr. Marsy has signed up all the big Paramount attractions for his chain of houses.

The Central Park Theatre, now under the management of Harry Dixon, is installing a new $50,000 organ. The Central Park is one of the chain of houses controlled by General Theatres.

Joseph Kozanowski, owner of the Rivoli Theatre at Broadway and Sweet avenue, is seriously ill. His son and daughter are running the theatre.

George Hanny, of the Maxine, and W. A. V. Mack, Pathe manager, are running a race these days on the scintillating feature. Bill and George are both sporting brilliant winter head gear.

Pop Petrosky has given up the operation of the Kosciuszko Theatre. It has been taken over by M. Harecki, who also owns the Majestic on East Ferry Street. Pop has not announced his plans for the future.

Howard Boyle, Hodkinson representative in Buffalo, is knocking them over these days. Howard is at the top of all the Hodkinson lines, being in charge of Buffalo territory Ford records, etc. He is now busy signing up every house in the territory and is keeping Marion Gueth busy getting all the business on the books. W. F. Seymour, of the home office, is expected in town this week to help move into the new exchanges. A general house will be made to the office and sales staff when the new exchange opens November 1.

The F. I. L. M. Club, of Buffalo, the Buffalo Theatre Managers' Association and the Western New York unit of the M. P. T. O. A. will soon unit in holding a get-together dinner-dance. Howard J. Sheehan, president of the theatre owners' unit, is one of the prime movers in the idea. The event will probably take place the middle of November.

Robert Harris, representing Fred Quimby, in charge of Buffalo territory booking the Dempsey-Carpenter fight pictures. He is making his headquarters at the Pathe Exchange.

Bill Gallihan and John Fennyvessy, Rochester exhibitor, came to Buffalo for the Loew State opening and took over the sales. They did not bring their wives.

Two men answering the description of the robbers were paid $1,000 by the owners from the Victoria and Elmdown Theatres, last week, bound and gagged the night watchman at the Elmdown Theatre, and escaped with $2,400, according to an announcement by Walter Hayes, one of the officials of the Mark-Strand Theatres' Corporation.

Howard Carroll, manager of the Cataract, and C. Hoyman, president of the Cataract Theatre Corporation, guided the party of screen stars, which visited Niagara Falls last October. The party this time is in Buffalo for the convention of the Society of Motion Picture Engineers.

Bill Kunzman, of the National Camera Company, is in Buffalo for the convention of the Society of Motion Picture Engineers.

J. Emerson, 3414 Manor, Esq., has purchased a new Ford sedan. At least he has the car. Fred M. Zimmerman, boss at Nu-Art Pictures, has nothing to do with it. A Buick coupe. Business must be looking up at Nu-Art. "Charge It," starring Clara Kimball Young, opens at Shea's Criterion next week and Miss Young is to appear at Shea's Hippodrome in person. "The Black Panther's Cub," a Nu-Art offering, at the Loew State Theatre. Mr. Zimmerman is now booking "Burn 'Em Up Barnes," the new Johnny Hines' comedy.

It's just about as easy to see Eddie Hayes, of First National, these days, as it is to get an audience with the birds. There are so many Sundays in Eddie's life, in fact he can find any Sabbath morning at the exchange in Franklin street, looking over contracts and bills for repairs to his car. Just now "One Arabian Night" is taking up a big part of the booking lists. This attraction is being given an elaborate presentation at Shea's Hippodrome this week by Harold B. Franklin, who has brought a dancer from the Capitol, N. Y., for the prologue. J. G. Fater, who recently came to First National from Hodkinson, is treating the house. George Blackmon and H. L. Levvy are sending in many contracts. Mr. Levvy, who runs Shea's, Jamestown, N. Y., was entertained at Mr. Hayes' last week. Eddie took Mr. Shea from the exchange to the station.

Gus Papas has purchased the Millard Fillmore Theatre in East Aurora, N. Y., the home of the late Elbert Hohbald and his Roycrofters. The house was formerly run by W. Allen.

Buffalo Pathé takes pleasure in announcing that the Pathe News has been booked for first run in all the principal theatres in downtown Buffalo. Shea's Hippodrome, Shea's Criterion, Shea's Court Street, Shea's North Park, Mark-Strand and Loew's State.

Sydney Samson, manager of the Buffalo Warner & Grand exchange, announces that his company has purchased the Pathe News rights north of Westchester County on "Why Girls Leave Home."

D. H. Finke, manager of the new Bellevue Theatre in Niagara Falls, is now putting on daily matinees at his attractive neighborhood house and reports excellent business, especially from children and women patrons. The Bellevue is becoming famous as a pre-release theatre in the Cataract City.

Sales Reported

Associated Photo-Plays, Inc. report the closing of a franchise for the territory to M. Mitchell of the Federated Films of Atlanta, covering twenty-five pictures, as follows:

Five Chester Bennett productions, starring Jane Novak.
Six Scott Dunlap productions.
Eight Cliff Smith productions, seven starring Pete Morrison.
In addition to "Ghost City" and "The Wolverine."
Kansas City

The Kansas City branch of the W. W. Hodkinson Corporation will move into its new branch office on November 5, according to Joe Bloom, district supervisor. Hodkinson’s new quarters will be on the southwest corner of the First Exchange Building, Seventeenth and Main streets. Ralph Simmons, formerly with Hodkinson and recently with Film Trade Corporation, has been appointed manager of the local Hodkinson office, and he announces that Ruth Meier and the Randell Elliott will travel this territory.

B. N. Britton, general manager of the W. W. Hodkinson Corporation, was in town last week, making a tour of the exchanges and arranging the opening of new offices in various places.

The Metro Pictures Corporation moved into the new exchange, at 1704-06 Wyandotte street on October 15. S. L. Haldeman, local manager, says that the departments are arranged so as to give the best service to exhibitors at all times.

Permits for persons of singing or acting, or acting or being present, will be required, should an ordinance be passed that was introduced in the lower house of the council recently. It specifies that written permits shall be issued by the board of public welfare to performers each week, and that no obscene, immoral or detrimental acts shall be presented. The ordinance provides a minimum fine of $1 and a maximum fine of $300 for each offense.

J. J. Wood, general manager of the Reelart Pictures Corporation, spent several days in Kansas City last week visiting the Reelart exchange, of which David Blath is manager. Mr. Wood was impressed with the business being done in this territory.

J. H. Calvert and Charles Russell, of the Kansas City branch of Universal, has returned from a three-week trip through Kansas and report a 100 per cent booking in the key towns on the Universal - Jewel, "No Woman Knows."

E. A. Dixon, who has been in the film business for six years in Canada, has joined the Phoenix Sales force, according to Joe Fox. Mr. Dixon reports that the territory trade and the first run accounts in this territory. He has had a number of years’ experience, having been manager of one of the large theatres in Canada.

Leo Miller, formerly a booker for the local Sunshine and Boxoffice, was appointed a road representative for that company. F. E. Hendon has been transferred from the Dallas office to handle Mr. Miller’s former position.

Bill Warner, representative of the F. B. Warren Corporation, has returned from a trip through Kansas. Mr. Warner reports conditions as fine in that state.

Joe Fox, manager of the Phoenix Film Corporation, made a trip through Southern Kansas last week and says that conditions are improved.

Miss Mary Guettler, who was assistant to Miss Nadine Simpson of Phoenix, has taken over the booking for that company.

Miss Jessie Jackson, cashier for the Indianapolis branch of Pathe, visited the local office of Pathe recently.

F. A. Stack has purchased the Auditorium Theatre at Excelsior Springs, Mo.

Mr. and Mrs. O. K. Mason of the Grand, Winfield, Kan., were visitors at the film center last week, buying new supplies for the Royal Theatre at Newton.

The Orpheum Theatre at Parsons, Kan., formerly the Elk’s Theatre, has been reopened under management of Roy Kent, formerly sales representative for the Oklahoma branch of Universal.

C. H. Ball, owner of the Electric Theatre at Garden City, Kan., has returned from a summer vacation in Colorado.

Tom Henneberry has taken over the Star Theatre at Nevada, Mo.

William Parsons of the Pershing Theatre at Joplin, Mo., has joined the local sales force and is traveling the Northern Missouri territory.

C. Fred Garwood, formerly of Frederia, Kan., has bought the Imp Theatre at Syracuse, Kan., from H. H. Beebe, opening his theatre on October 11. The Imp seats 249.

E. E. Davina has purchased the Opera House at Bridgecreek, Mo., from L. W. Hunt.

N. H. Gibbons, formerly an exhibitor at Lawrence, Kan., and connected with the Columbia Theatre and Junction City, Kan., has recently returned from a vacation in California.

Out-of-town visitors at the various film exchanges during the last two weeks have been: H. E. Uch, Grand, Winfield, Kan.; M. Baird, Rex, Hamilton, Mo.; J. P. Townsley, Odeon, Lyons, Kan.; Mr. Schott, Picture Theatre, Winchester, Kan.; Mr. Bailey, New Bailey Theatre, Waverly, Kan.; Mr. Wilson, Olathe, Kan.; J. D. Wincland, Mystic, Webb City, Mo.; P. C. O’Rourke, Carrolton, Mo., and E. Van Hynig, Pastime Theatre, Ottawa, Kan.

The Phoenix Film Corporation has outgrown its offices on the first floor of the Film Exchange Building in Kansas City, so has moved to the sixth floor of the same building, where it will occupy half of the floor, the remaining space being taken by the local branch of the W. W. Hodkinson Corporation, which recently found need for additional space. Phoenix now has five representatives on the road in this territory.

R. S. Elliott, formerly with Hodkinson in the sixth floor office, manager of its Minneapolis branch, was in town a few days recently.

Roy Churchill, manager of the local R-C office, entertained Mr. and Mrs. William Frawley, who appeared in a sketch at the Orpheum Theatre, at his home recently.

N. J. Flynn drove to Des Moines, la., in order to attend the opening last week of the new Empress Theatre, which is owned by Harry Sherman of Minneapolis.

Joe Levy has returned from a trip to New York, where he was looking over some new pictures.

Lee Chandler, sales representative for Phoenix, is back on the job again after being ill a week.

Sam Benjamin, manager of the Oklahoma City office of Universal, stopped over in Kansas City and then left for Chicago in company with J. H. Calvert, manager of the local office. They attended a sales conference and Mr. Calvert is enthused over the new Priscilla Dean production, "Conflict."

L. C. Montgomery, formerly connected with Vitagraph’s Dallas office, is now representing Vitagraph in this territory.

E. H. Porter, president of the Precision Music Co., manufacturers of the simplex motion picture machines, visited the local distributor of the simplex machines, the Yale Theatre Supply Company, while on a tour of the distributing centers.

Phil Ryan has been appointed division manager of the W. W. Hodkinson Corporation in this territory.

David Blath, recently manager of the local branch of Reelart, left October 24 to take charge of Realart’s offices at Denver.

Roy E. Kintz has taken over the management of the Orpheum Theatre at Parson, Kas., for the Barbour Amusement Company. Mr. Kintz was formerly with the S. A. Lynch Enterprises of Texas and Oklahoma. He is responsible for the “Go-to-the-Theatre-Week” at Parsons. The exhibitors heartily supported this move, which took extra space in newspapers, receiving a good business in return.

W. P. Bernfeld, formerly assistant manager of Select, is connected with the Crescent Film Company as sales manager.

Edwin Dodson, who had charge of a branch office for the Standard Film Company a number of years ago, is again connected with that concern as a special representative. Mr. Dodson is covering the Missouri territory.

The Kansas City branch of R-C Pictures is in the business contest for five weeks, according to Roy Churchill, local manager of that concern. The Kansas City office is also first for solid week bookings, with twenty-seven in this territory.

John P. Goring, exploitation manager for the local Paramount branch for several years, has been transferred to the Los Angeles office of that company. Howard Price Kingsmore has filled the vacancy left by Mr. Goring.

A change of policy has been made by the Regent Theatre of Kansas City. Starting October 22, the motion picture house entered the field of bold bookings. Four programs will be changed Wednesday and Saturday of each week. Feature motion pictures will also be used in addition to the musical comedy.

The Circle Theatre in Kansas City, has been bought by I. Wienshenk and is being remodeled and redecorated. New equipment has been installed by the Yale Theatre Supply Company. The theatre will open about November 5.

Sam Harding, of the Liberty and Doric theatres, Kansas City, returned this week from New York.

N. W. Huston, of Columbus, has purchased H. H. Daniel’s Regent Theatre at Osawago, Kas.

The Globe Theatre of Kansas City, has bought two new Powers machines from the Cole Theatre Supply Company.

S. K. Williams is the new owner of the Highland Theatre, Kansas City.

C. R. Rugg has leased the Eureka Theatre at Weston, Mo.

H. G. Ramsey has purchased the Belmont Theatre in Eldorado, Kas. Mr. Ramsey also owns the Palace and Royal theatres.

I. W. Maple of the Rex Theatre at Ridgeway, Mo., has bought the Rigney Theatre at Alpine, Mo., from Mr. Flander and Mr. Flader has purchased the Princess Theatre at Stanbury, Mo.

Comply with Manitoba Laws

Vitagraph’s new building in Winnipeg is the first film exchange in the Manitoba city to comply with the by-laws put into force the first of this month, according to reports from the company. These rules provide that all exchanges must be sheltered in fire-proof buildings.
Canada

Peter Egan, formerly on the staff of the Lyceum Theatre, Winnipeg, has been appointed manager of the College Theatre in succession to Ralph Miller, who has been placed in charge of the Starland Theatre which was opened to the public a few days ago. The Lyceum, College and Pageant Theatres all are part of a chain of fine theatres in Western Canada which are controlled by Kenneth M. Leach, of Calgary and Vancouver.

The people of Timmins, Ontario, one of the most northern of the large mining centres in the Colbit district, are suffering for the need of a moving picture entertainment because of the destruction by fire of the Rex Theatre, the one moving picture palace in the frontier town. The building was badly damaged by fire on October 12.

Jack Arthur, musical director of the Regent Theatre, Toronto, Ontario, for many years, is now in charge of the new Capitol Theatre, Montreal, as resident manager of that house. During the time Arthur has been general supervisor of music for the Capitol and other theatres he has been controlled by the Famous Flavers' Canadian Corporation, Toronto.

The Maisonneuve Theatre, one of the oldest and most beautiful houses in Canada, is being advertised for sale. It has had a long and successful record. Patrons of the Maisonneuve are restricted largely to French-speaking people.

The St. Denis Theatre, Montreal, one of the largest and most beautiful houses in Canada, is presenting a combination program of vaudeville and pictures on Sundays only, performances running from noon until 9 or 10 p.m. in the afternoons. Grand opera, concerts by great artists, and recitals are conducted during the week.

Regular Allen prices for the Allen Theatre, Winnipeg, have been established as follows: The orchestra floor for evening shows is 50 cents admission, the balcony 35 cents, reserved seats 70 cents, admission to matinees performances 30 and 50 cents. These prices include the tax and are a slight reduction from last year's scale. The new schedule went into effect on October 8.

Terry Turner, of New York, director of publicity for the Marcus Loew Theatres, recently visited Hamilton, Ontario, for a few days. Turner was the manager of the Loew's Victoria Theatre only a short time ago and he has many old friends on his recent trip. He assisted at the opening of the new Loew's Theatre in Buffalo on October 17.

Lou Newman, a former English comedian, who recently returned from the Princess Theatre, Calgary, Alberta. This theatre is operated by the Canadian Theatres, Ltd., and presents both pictures and stock company.

W. Alm, of Selznick, Manitoba, has purchased the Dreamland Theatre, Vancouver, B. C., from Dan Sutherland and has already taken possession. Alm managed the Royal Vancouver Theatre for seven years, and is a veteran exhibitor.

Joseph Errington, former projectionist of the Province Theatre, Vancouver, B. C., and later camera man for Pathe News, is now the manager of the Columbia Theatre, Vancouver.

Mickey Michelle, organist of the Colonial Theatre, Vancouver, B. C., has been appointed to the organ of the Colonial after an absence of several months.

Attractions at three of the largest movie theatres in Ottawa, Ontario, during the week of October 24, comprised "Over the Hill," the Fox special, at Allen's Regent; "The Wedding of God's Son," at the Imperial Theatre, and "The Affair of Anatol" at Loew's Ottawa Theatre. This array represented the attractions of four downtown theatres in the Canadian Capital for the week.

L. H. Leduc, proprietor of the Laurier Theatre, Hull, Quebec, a moving picture theatre of good size, has been elected a director of the Kiwanis Club of Quebec.

Lewis J. Selznick, of New York, has made an offer for the Canadian Theatres, Ltd., at least one and including the leases produced by the Exhibits and Publicity Bureau, Department of Trade and Commerce, Ottawa, Ontario, for the next two years. These pictures are released semi-monthly as part of a "seeing Canada" series of one-reel subjects.

"Big Timber," the first feature to be produced by the Maritime Motion Picture Company, Sydney, Nova Scotia, is nearing completion, it is understood, and will shortly be heard of by Associated Exhibitors. The Maritime company was organized by Wallace MacDonald, who is its manager. The star picture is Richard C. Travers, who has played male lead with Pearl White and who has visited Vitagraph recently. The picture is said to be a Technicolor production. Travers was starred in "The Rider of King Log" as Associated Exhibitors' Pathé after he returned from Europe.

Montagu Love made his second visit to Toronto, Ontario, during the week of October 24, when he was engaged in making personal appearance at the Pantages Theatre along with "Shams of Society," a photoplay in which he was starred with Barbara T. Harris.

Mary Carr, star of "Over the Hill," visited Montreal and Toronto recently, while "Over the Hill" was being presented in its first run in the two cities.

"Way Down East" was publicly presented in Montreal, Quebec, for the first time during the week of October 24, when it was the attraction at the Imperial Theatre at advanced prices. The announcement that the Griffith production would be shown aroused no little interest because the feature had been condemned some months ago by the Quebec Board of Moving Picture Censors. The censor board recently exchanged its mind on the subject.

An announcement in Montreal that caused more than usual interest was that "Passion," starring Pola Negri, would be the attraction at the Allen Theatre, Montreal, starting October 22. This picture aroused a commotion in Canada when it was first released for presentation at the Allen Theatre, Montreal, but it was withdrawn for a month and placed in the hands of its alleged German origin. The feature was presented by the Ontario Board of Censors, but it was eventually licensed by the Provincial authorities after many protests had been made by various organizations. "Passion" has now been added to the Quebec Censors and is being shown in the Province of Quebec which is made up largely of French-Canadian people.

One of the largest runs for a picture in Winnipeg, Manitoba, was made by "Aim at Head," which was shown for two weeks at the Allen Theatre and was then transferred to the Dominion Theatre, another Allen house, for an additional two weeks.

Florida

The Consolidated Amusement Company, Tampa, Fla., is producing four theatres in the downtown section, probably will not begin the erection of the additional house which was promised two months ago, probably later in the year. At the time that the Lynch and Cooley interests were consolidated under the name of Consolidated, it was announced that another house would be provided in an up-to-date building, whenever demand should require it. The concern intends to fulfill its promise, but does not believe the time has arrived. It now seems that the old house will be converted into a dance hall, which has been closed all summer. The houses now operating—Victory, Strand, Grand and Bonita—are showing a large capacity audiences the greater portion of the time.

Keith vaudeville opened for the fall season at the Victory on October 18, showing twice nightly for four nights a week, and three matinees. The latter part of the fall season at the Victory has been booked with high-class moving pictures, among recent showings being "The Affairs of Anatol" and "The Old Nest." The Victory has been provided with new scenery, new drop curtains and a new annunciation system, the latter playing the word "Victory" in electric lights.

The Junnia Film Company, Tampa, Fla., is working on a series of two- and three-reel comedies starring Alf and Howard, comedians, assisted by a number of superlatives. This series began in Canada several weeks ago, will be completed in Tampa, four films having been finished. The work will require about eighteen weeks more.

The first three films of this series have been titled "Pure and Simple," "Liquorish Lips" and "A Couple of Bliffs." The fourth has not been named. The series will be distributed by the Allied Distributing Corporation, New York.

Talk of a new $30,000 picture house to be erected in Tampa, Fla., has been heard for several weeks. The man who interests how operating several theatres in the Latin section of the city are behind it. No definite announcement, however, will be made for the next six days, it was said. According to the reports, the new theatre, if erected, will be located either in the Latin section or the so-called "Cat's Meow" district known as Tampa Heights, probably the latter. There are no theatres in Tampa at present.

St. Louis

The St. Louis office of Associated First National Pictures will take over the Southern Illinois territory of that organization on October 22. At present this district, which contains approximately counties of Decatur and Quincy, are being served from Chicago headquarters. It is anticipated that the new arrangement will increase the exhibitors of the district affected better service.

The West End Lyric, one of the Skouras Brothers' group of amusement places, had its fall grand re-opening Saturday with "The Affairs of Anatol" as the attraction. During the next few months during off-hours, the theatre is decorated with electricians, etc., have been installing many improvements at this cozy playhouse. The stage was enlarged to permit more elaborate presentations, while a complete new system of lighting effects was installed. For forty hours just prior to the grand re-opening the theatre was closed, but during the summer shows were not interrupted by the workmen, who put in work at night after the last show.

George Newssome, Plaza, Mount Vernon, Ark., has opened the house with pleasure by coming to town during the Veiled Prophet celebration. During the day George visited the various exchanges in search of numbers for his fall program, while at night he took in the parade and ball at the Coliseum.

Charlie Werner of Metro has just returned from an extensive tour of Arkansas and Tennessee. He reports that movie has been a success in that section are very much improved. The advance in cotton has been a big boon for the South.

The Criterion, Broadway near Olive street, recently purchased from the Trimmers Missouri Corporation by a syndicate headed by Samuel Lewis, was re-opened Saturday with F. W. Corrigan as the feature picture. Popular prices will prevail throughout the season, 10 and 20 with war tax being the scale. H. R. Anderson has been placed in charge of the house.
San Francisco

North Beach Theatres, Inc., has been organized with a capital stock of $200,000 to connect stamp houses recently taken over in the North Beach district by Maurice Klein and associates.

The Star Theatre Lighting Company has been incorporated with a capital stock of $50,000, to be used in lighting Brumfield, E. H. Brumfield, A. Uglov, C. Kierman and W. P. Caybu.

J. C. McCann has disposed of an interest in the T. & D. Jr. Enterprises, Inc., which operates a circuit of moving picture houses in Northern California and Nevada, to Alfred V. Giro.

Glen Hurst, who disposed of his moving picture interests at Reno, Nev., some time ago, and who is now interested in an aviation project, was a recent visitor in this city.

William Jobelmann, who has been handling the publicity work for the Turner & Dahmen Circuit for some time, has returned to Los Angeles and has been appointed by Reed, formerly with the Oakland T. & D. Plans are being made for greatly increasing the scope of work handled by this publicity department.

While no definite date has been set for the opening of the magnificent Granada Theatre, it has been decided that the theatre will open during the third or fourth week of November. E. N. Ayer, for a long time connected with the publicity department of the California, Imperial and Portola Theatres, will be the house manager.

The second annual ball and musical festival of Musicians' Union No. 6 will be held at the Exposition Auditorium on the evening of November 1. The proprietors of the local theatres have been requested to arrange their schedules so that orchestras may be available at the auditorium in time to give a concert between the hours of ten and eleven o'clock. An orchestra of two hundred and fifty pieces, led by conductors from the various theatres, will be a feature of the affair.

C. H. Mehrten, a pioneer California exhibitor, who formerly operated houses in the Greater San Francisco, but who has been on a ranch near here for several years, has returned to the business. It is said that old stamping ground and it would occasion no surprise if he again engaged in the business.

Fred W. Voight, manager of the local Metro branch, left recently for Salt Lake City to attend a meeting of Western branch managers.

Hoyte Ricketts, traveling auditor for William Fox in the Western territory, recently visited the local branch, following a tour through the Northwest and Canada.

George Chamberlain, head of the Independent Film Exchange, has returned from a fine vacation spent in the Oregon woods and is disposing the very latest in hunting and fishing stories with his regular film service.

I. P. Arnold, formerly connected with Associate Producer Inc., is now associated with the Fred B. Warren Corporation and is making a trip through the Valley territory.

Basil King, who is writing scenarios for Goldwyn, was a recent visitor here. He plans to return shortly to his home at Cambridge, Mass.

Articles of incorporation have been filed for the Peter B. Kyne Production Company, with a capital stock of $100,000. The directors are H. M. Towne, J. N. Knipe, F. Ostern and R. H. Kimball, all of this city.

Walter S. Westing, Western district manager for the Pathe Exchange, Inc., is here for a stay of about six weeks, during which time he will confine his attention to its new location on Turk street.

Since the first of October he has visited Salt Lake, Butte, Spokane and Portland. The business at the last place has been stimulated by the plans being made for the holding of a great exposition in 1925 and is in good shape. At both exchange centers business is holding its own.

At a meeting of the Motion Picture Owners of America, in Northern California division, the Allied Amusement Industries of California and the San Francisco Film Exchange, held at the Palace, has been shown by more than four hundred persons, and presided over by Eugene H. Rothschild, the candidacy of Charles A. Cyma was unanimously endorsed. Nelson slides are being shown in all theatres and a very active campaign is under way.

Miss Nina Matheson, for some time bookkeeper for the local Metro branch, was married recently to the theatre manager of Garden Theatre, Burlingame, Cal.

S. S. Theller has purchased the Orland Theatre, located on Chestnut, Cal., from W. R. Claman. Mr. Theller will continue to operate a house at Yreka.

L. Kaliski, who sold the Strand and Rialto Theatres, Alameda, to San Francisco, in February, has taken these over again and has placed them in charge of Bert Donnellan, a pioneer theatre manager.

E. B. Buckwalter, who recently opened the Liberty Theatre at Susanville, Cal., has been engaged as a reader on Film Row during the week.

P. Kyprios has succeeded Emno Leon in the moving picture business at Santa Clara, Cal.

Mary Elizabeth Rosebaum, the captivating baby daughter of Dick Rosebaum, manager of the San Francisco Pacific Theatre, has been enrolled as the film industry candidate in a Shriners popularity contest. The funds collected in the contest will be used to entertain the Shriners Imperial Council in San Francisco next June. Baby Rosebaum's campaign is being ably managed by Ben P. Simpson, Realert manager.

Work on the new Fox Theatre at Oakland, Cal., which is to cost in the neighborhood of $500,000, is to be started within a month, according to Maury I. Digs, the architect.

Plans for the new Orpheum Theatre, Oakland, Cal., have been approved by the heads of the Orpheum Circuit and bids for construction work will shortly be invited.

The Sympho Cinema Syndicate is preparing to start production work on stock at the old Essanay studio at Niles, Cal., but plans a modern studio in the Greater San Francisco. George F. Mings is president of the company and John Hancock Haviland will be chief director. Miss Marjorie Terry has arrived here to take part in the first productions planned.

Philadelphia

The Karlton, a beautiful new theatre just completed by Hoffman Construction, located on Chestnut street, east of Fifteenth, will open October 17. It contains some of the distinctive features which Alexander B. Boyd originated in the Arcadian, although of a much darker interior color scheme than ever before attempted in any other house in this city.

The Karlton is built of concrete and brick, having a white marble front, on a site of 230 by 54 feet. It has only one floor and is approached by a handsome vestibule from Chestnut street. The vestibule has an attractive terrazzo floor bordered by a tall series of geometrical forms of marble. Walls and ceilings are richly ornamented with plaster work. The lobby is provided with beaded panels, each alternating one accommodating a beveled mirror. Display frames are for the spaces not occupied by mirrors. Marble and plaster of a light color decorate the walls of the foyer and mark a distinct contrast with the dark green of the walls, which blend in with the entire Empire style of decorations throughout. Delicately designed ornaments picked out in old rose and a delicate shade of gray are prominent in the dark green tapestry on the walls. Leather covered panels are placed at the lower portion of the walls.

The heating and ventilating systems have been installed by Hoffman and Henson at one time. No radiators are required. Two simplex machines furnish the projection. A Rapidograph left in the local office and an Ampico electric piano will supply the music. The Karlton will be run under the direction of the Stanley Company of America.

James Coyle, the popular young film salesman who was recently made manager of the Superior Film Exchange, has been engaged on October 5 to Miss Alice R. Kane. Mr. and Mrs. J. Coyle are now receiving congratulations from all their friends at the Alhine, having just returned from their honeymoon.

William Butler of the Clearfield Theatre has taken over the Edgemont in Bridgeson and the Apollo Theatre on Twenty-second street, John Bagley, formerly of the Star, is actively associated in the management of both houses.

The M. P. Salesmen Association has resumed the Saturday weekly meetings.

Victor Herbert, the famous composer and band leader, has been engaged to lead the orchestra at the Manhattan Theatre during the week of November 14.

Harold Hyberger, manager of the new Kurtz Theatre at Fort and East, announces that they have discontinued vaudeville entirely and will show high-class pictures only in the future exclusively, and at their opening October 24 with "Way Down East."

Donald Bernstein, publicity man for the Syracuse Theatre, Easton, who was recently married to Miss Alice Blake, of the same town, is receiving congratulations from all his friends.

Eliot Jacobs has succeeded Harry Sullivan as booker and manager of the Imperial Theatres, Inc., of Philadelpia. This corporation is interested in several houses in town and out of town.

Harry Rapp, promoter of "Why Girls Leave Home," arrived here from New York last Saturday and made a visit to his local distributor, H. Berman.

According to current rumors the Fox, Brandon pictures will be shown at the Ambassador Theatre in West Philadelphia, and are finishing up on their new Aldine Theatre here, are reported to be planning to build another Aldine Theatre in Atlantic City and a local theatre located near Overbrook.

Plan Distribution of Johnson Film

From the headquarters of Exceptional Pictures' Corporation, Alexander Beyfuss, vice president and general manager, issues the statement that plans have been concluded for the distribution of Martin Johnson's "Jungle Adventures" are being gone into as the present issue of this publication is preparing for the press.

All indications point to the successful consummation of the deal in time for the opening of the distribution channels to be published in this issue, the facts concerning which will be found on another page.

Realert Suggests Film Accessory

A dramatic pantomime is suggested by Realert's exploitation department as an interlude in connection with the showing of "Morals." The caption for the pantomime is "The Death of William D. Taylor production. It requires, it is said, but one setting to be staged outside the walls surrounding the garden of Hamdi Effendi, the Turk, in whose harem Carlotta, an English girl, is being reared."
**Newest Reviews and Comments**

Conducted by EDWARD WEITZEL, Associate Editor

**"Sure Fire"**

Hoot Gibson's Second Five-Roll Starring Feature, Produced by Universal, is Good Western Melodrama

True to form, Universal is releasing a picture, the title of which has no bearing whatever on the matter contained, except, perhaps, one word, "Sure Fire," in "Sure Fire," the second five-reel fature in which Hoot Gibson is starred.

Upon the presentation of Gibson's first picture, it was patronizingly stated in some places, that the Gibson showed great promise as a full length picture star. It is now perfectly apparent that the writers' crystal gazing was as correct as the downright statement of positive success they have made at the time.

The young fellow with the noisy given name has as pleasing a personality, as much acting ability and is as proficient a horseman and gunfighter as any of the cowboy stars now resurrecting females on countrywide screens.

"Sure Fire" is a Western melodrama that has action enough to interest to large extent, which is about all that is generally necessary in an average feature, providing that they are introduced in a competent manner. They are in the present instance, and the story is so constructed no new angles to an old theme, is presented in such fashion that its familiarity becomes inconsequential and the interest is retained throughout.

Universal has surrounded Gibson with a distinguished cast of players, all of whom win industrial honors, especially Molly Malone, who has the responsibility of doing, her presence lends a punchy charm to the scenes in which she appears. Jack Ford, the director, has performed his work capably and the Gibsonian has caught some of the best scenes of rare beauty. The melodramatic action is built up carefully and the story runs along freely.

*The Case*

Jeff Bransford, Hoot Gibson
Marian Hoffman, Molly Malone
Sonnie, Breezy Eamon, Jr.
Rufus Couter, Harry Carter
Elinor Parker, Lottie Brownette
Major Brown, Mervin McKee
But Rawlings, George Fisher
Leo Ballinger, Charles Newton
Braxton Bart, Jack Woods
Overland Kid, Jack Walters
Icemo, Joe Harris
Gomes, Steve Clements

Story by Eugene Manlove Rhoades
Scenario by George C. Hull
Directed by Jack Ford.

Length, 4,815 Feet

**"John Greenleaf Whittier"**

Introducing a new series of single reel pictures released by Kineto Company of America, under the general title of "Great American Authors," this deals with one of this country's best liked poets. It was received with applause by audiences at the New York Strand during the current week. This production is a decided novelty, entering as its introduction a series of over nice scenes from his best known poems, "The Barefoot Boy" and "Maud Muller," which are well acted and well photographed. It should prove a pleasing attraction for all classes of houses. There are humor and pathos in the selections used.

—C. S. S.

**"Pathe Screen Studios"**

One of the most striking set of scenes ever shown in a motion picture appears in "Our Four-Footed Helpers," the first of a series of single reel Pathe Screen Studies. There are views which first show hundreds of reindeer in Lapland moving along the side of a hill. The animals are shown coming through a forest and into a stream, following their leader like so many sheep. A "shot" from the other side of the stream shows the reindeer in close formation, like a bank of troops, extending across practically the entire width of the stream which appears to be of considerable width, probably half a mile. This reel deals with animals, mainly of the class of Ruminants which are useful to mankind and is interesting as well as instructive. How they eat off vegetation and chew their cud afterward is illustrated in the diagram. In this class of animals is the ordinary cow, the buffalo, bison, all varieties of deer, the giraffe and others.

Two other subjects in this series, "The Grayfish" and "The Stickleback," show the habits and characteristics of these types of animal life. The Grayfish family includes the loach and the loach, interesting chiefly because of their food value. The main points of interest regarding the Stickleback is the fact that it has thorns on its head, and builds its nest of grass similar to a bird, in which the eggs are deposited.

—C. S. S.

**"A Knight of the West"**

Western Production, with Billy Franey in a Comedy Role. Distributed by C. O'D. Blanchfield

Review of Noel.

While technically falling into the classification of a Western drama, "A Knight of the West," the first of a series of W. B. M. Photos-distributed on the independent market by C. O. D. Blanchfield, is introduced in such a manner that the comedy element introduced in the person of Billy Franey has been played up considerably. The story, which is of the conventional Western type, is very slight and could be told in considerably less than five reels; the remainder of the footage being employed in the introduction of the comedy and atmospheric scenes. The incidents in which a very lovely girl of about four appears have also been played up considerably.

It is said that the producer has endeavored to get away from the straight Western, and just what success he has attained will depend largely upon whether his audience like Billy Franey's type of comedy. The general effect impressed upon the writer was that the production is hardly up to the average in quality, but that in the performance of Billy Franey are liked it will probably prove satisfactory. There are some thrills and good Western atmosphere.

The Cast


Directed by Robert McKenzie.

Length, 4,600 Feet

**The Story**

Zip loves Dora, daughter of a neighboring ranch owner, but is very bashful. The ranch foreman courted her and while a rustler himself seeks to throw suspicion upon Zip, but his plans miscarry. The arrival of his sister little daughter precipitates Zip's own love affair, but he still lacks courage. The girl's father, to help him, suggests that he use cove man stuff at a dance, but the villain beats him to it. Zip pursues the fleeing rustler and saves the girl, while the rustler gets his deserts and all ends happily.

**Program and Exploitation Catchlines:**

A New Type of Western, With Thrills Into Which Interspersed Considerable Comedy.

Your Old Friend Billy Franey Appears As A Cowboy In This Feature and Performs Some Amusing Antics.

**"Cupid, Registered Guide"**

How a forest guide repays a physician who has saved his life with a simple, fulfilling the basis for this two-reel Holman Day drama, featuring Edgar Jones and Edna Spierl. There are some striking outdoors shots, the story is interesting as a whole while this subject ranks with the best of this series, which is being distributed by Pathe. In order to save her inheritance, it is necessary for the girl to be married with her father's consent and in his presence. How the guide brings this about by means of a ruse, furnishes the point to the story.

—C. S. S.
Newest Reviews and Comments

"Parted Curtains" 
*Moving Drama of Ex-Convict's Rise in Life, with Henry B. Walthall and Mary Alden, Is Warner Brothers' Release; State Rights

"The Swamp" 
*Sessue Hayakawa Is Not Only Star, But Author of Slum Story, Robertson-Cole Production 
Review by Joss Bobb.

Not content with being a star, Sessue Hayakawa has made an essay as a photogrammatist in his law Robertson-Cole production and, unfortunately, not content with being the happiest story of the year is one of the slums and relates the efforts of Wang, the section's vegetable peddler, to aid his small friend. But there is a suspicion about enough material to make a pleasant, little feature of three and a half or four reels, but when stretched out to six reels by the use of Wang, the story becomes too long. However, there is one thing to be said in its favor, the picture is clean and leaves a pleasant after feeling.

Hayakawa is called upon to expend little effort in his work as Wang. It almost seems as if he were taking a vacation and as he is one of the best of his actors, his roles should match his ability.

The Cast
Wang - Sessue Hayakawa
Mary - Janice Wilson
Buster - Frankie Lee
Walters - Harry Todd
Bobby Masters - William Crawford
Mickey Moore - Story by James C. Bradford.
Length, 6 Reels.

"The Story"

To shield a friend, Joe Jenkins serves a seven-year sentence. Upon his release, he is unable to obtain work and sinks into the depths. In an attempt to hold up Wang, a wealthy artist, he collapses. Masters' theory has been "once a crook, always a crook." Masters takes Jenkins into his home where Mrs. Masters and her sister Helen become interested in him. Masters discovers Jenkins' artistic ability and resolves to train him.

About this time the "Wesell" appears. In Masters' house he recognizes an old sweet-heart and blackmails her as the price of silence. Jenkins surprises him and refuses to agree. Masters sells a picture for a large sum and places the money in a bank safe. When the "Wesell" tries to steal the money, Masters takes the blame to shield Mrs. Masters from scandal. He is again an outcast and is driven to seek new friends.

Then the "Wesell" kidnaps Bobby. Through Jenkins' efforts he is found. Then Jenkins' record is cleared and he and Helen face a happy future.

Program and Exploitation Catchlines.

"The Code of the West"

This is the second of the new series of two reel Texas Guineas. It is marked by rapidity of action and incident and tells an interesting story of the West. Within a band of ruffians in seeking to get hold of the gold of an old home killed by her mother. Texas and the hero endeavor to capture the leader. He is killed, and suspicion falls on the hero of the bandits, who has been shot by bandits, takes the blame. He recovers and is imprisoned. The girl holds up the jelters and gets him out. As is about to be captured again, a group of bandits, who had quarreled with the leader over money matters, fired the fatal shot. The production as a whole is up to the standard of pictures of this type—C. S. S.

"The Swamp"

Sessue Hayakawa is not only star, but author of slum story, Robertson-Cole Production. Review by Joss Bobb.

"Ace of Hearts"

Serious Drama, Finely Directed and Acted, Is Goldwyn Production

Bolhevism, anarchy and the kindred radical "isms" which, at the present day, are causing much concern to stable governments, are topics of general interest. The actions of a group of these would-be reformers furnish the plot of this Goldwyn production. The picture will not please where the radical element is rampant, as the development does not square with those expectations that progress is attained through construction and love rather than destruction and hate.

The fame of the impression of being a new departure or experiment in motion pictures. It is serious drama and acted and directed as such. When viewed through its entire length with fine sincerity and deep feeling. Director Worsley has further intensified the mood of the play by an almost symbolic use of the lights. A superb cast is headed by Lon Chaney. He again demonstrates his skill as one of the foremost character actors on the screen.

The Cast
Lilith - Leatrice Joy
Forest - John Bowes
Duck - Morgan Morridge
Snub - Hardee Kirkland
Walters - Edgar W. Wallis
Walters - Edgar W. Wallis
Masters - Raymond Hatton

The Story

A group of radicals, headed by Morridge, have determined upon the death of a wealthy man, "forest," who lives in the slums of a great city. Mary, a deserted wife and her small son Buster, struggling for existence, have been driven from their home by the wealth of Masters, wealthy artist. Masters believes it is "once a crook, always a crook." He makes a bet that Jenkins is still a crook and that he can make money out of Jenkins. When Jenkins finally appears, Masters draws his card and forces him to take the job. Masters is interested only in the money and not in Jenkins. He promises to marry Forest, as the next day he may meet his death. Their love awakens them to the horror.

"Pathé Review No. 128"

One of the most humorous as well as interesting of the slow motion series in Pathé Reviews is the section in this reel showing a kangaroo sputtering with his keeper. This creature was a pet and suffered from a disease whereby he leans back to dodge a blow and seems to balance on his huge tail very amusing. His dexterity is also interesting. Another section shows a group of hikers who are after the kangaroo. They use the kangaroo for a war party. What do they do to the house and grounds is a plenty. Marie Mosquini and the usual supporting cast appear with Pollard in the part well up to his standard.

"On Location"

Snuff Pollard is the featured player in this single reel Pathé comedy which is a satire on motion picture making. The entire action is burlesqued, with the result that several humor- ous situations are omitted. The gang, who had quarreled with the leader over money matters, fired the fatal shot. The production as a whole is up to the standard of pictures of this type—C. S. S.
“Conflict”
Priscilla Dean’s Latest Universal-Jewel Is a Lumber Camp Thriller; Also Full of Dramatic Tension
Reviewed by Fritz Tidden.

Say, for instance, that you are an exhibitor with a closing act of becoming somewhat jaded. Rather as though it would like a radical change from the society dramas, sometimes becomes a shade too tame. The girl moral lessons you have been giving it pretty consistently just suppose this was the case. And you wanted to get something that would stand out in your program, thrill—theatrical to be sure, but who cares?

Universal has what you want. Get in touch with the company’s nearest representative and ask to see Priscilla Dean, Forester’s daughter, as set in this powerful new production, “Conflict.” It is not a tale of the footlights, but hyper fiction. It is as implausible as any first class story that has screened itself this way in many months. But it would be difficult to find a more impressive story than that director, Stuart Paton, and Miss Dean are so proficient in their way that to neglect calling attention to their work especially would be an oversight.

Mr. Paton has given a story that is rather difficult to direct and has done unusually well with it, building up the mystery, suspense and thrill so as to rivet the onlooker’s interest throughout the six reels. His lumber scene is a masterpiece of direction and its consequent thrills will make any audience gasp. To say that the star is her usual self is not dando her that faint praise. Practically everyone knows the extent of Miss Dean’s ability and her positive charm. To say that she is her usual self is saying a great deal.

The Cast
Dorcas Remalle—Priscilla Dean
John Remalle—Ed. Connelly
Buck Patton—Earle Shipman
Miss Labo—Martha Mattox
Leuty Piggott—Olah Norman
Jevons—Herbert Rawlinson
Mark Swayne—Leigh and Broadway
Orin Lakin—Allen Drury
Eli Young—Ben Allen
Ovid Jenks—C. E. Anderson
Hannibal Gill—Kuhte Erickson
Baadubgdinger—Bill Gills
Story by Clarence Buddington Kelland.
Scenario by George C. Hull.
Direction by Frank Furshee.
Length, 6,205 Feet.

The Story
Dorcas Remalle, a pleasure-loving society girl, is forced by her father’s will to live in the northwoods home of her uncle, John Remalle, a ruthless, unscrupulous, misused lumber baron, whose household is managed by Miss Labo, a queer, forbidding woman who has become his loving wife. Jevons, a young man who is fighting her uncle for lumber land rights, John Remalle and Miss Labo become the object of the lumber baron who has caved in young Jevons’ career in the woods, and the former, who is a young man who is fighting her uncle for lumber land rights.

Dorcas Remalle, a pleasure-loving society girl, is forced by her father’s will to live in the northwoods home of her uncle, John Remalle, a ruthless, unscrupulous, misused lumber baron, whose household is managed by Miss Labo, a queer, forbidding woman who has become his loving wife. Jevons, a young man who is fighting her uncle for lumber land rights.

Cinderella of the Hills
Barbara Bedford’s First Starring Picture, Produced by Fox, Proves Her Right to Stellar Honors
Reviewed by Edward Wettlez.

In selecting Barbara Bedford for steller honors, Will Rogers even the prejudice against a new and pleasing personality. To begin with, Miss Bedford has youth, good looks and a wholesome and engaging appearance. She has length and strength of limb, and particularly well adapted to the portrayal of the refined type of athletic American, but of course we need not discuss that apparent in all she does, but there are occasional flashes of inherent artistic understanding that show time alone is necessary to develop her into a finished player.

“Cinderella of the Hills” is a simple sort of story, laid among the primitive folk of the Ozark Mountains. It is old-fashioned, but human and will have a loyal following who will proclaim it entirely to its liking. The locations are picturesque, and the supporting cast is of good quality.

The Cast
Barbara Bedford—Claude Wolcott
Rudney Bates—Tom McGuire
La Mar Dee—John Breckenridge Ellis.

Scenario by Dorothy Yost.
Direction by Frank Reisz.
Length, 3,856 Feet.

The Story
The father of Miss Grady permits another woman to come into his home and force his wife to obtain a divorce. He then marries her, but, in so doing, his wife has given a story that is rather difficult to direct and has done unusually well with it, building up the mystery, suspense and thrill so as to rivet the onlooker’s interest throughout the six reels.

Claude Wolcott, who has been engaged by Gilles Grady to sink oil wells, meets Norris and takes his place. One day, when Grady sees Bates making love to his wife, he tries to protect his wife. Claude prevents the强奸 man from killing his rival. In the end, the second Mrs. Grady marries a man who is a good friend and more of a good friend.

Program and Exploitation Catches: Barbara Bedford, the New Fox Star, Has Beauty and Ability. "Cinderella of the Hills" Introduces Her Cleverly to the Screen Public.

“Doubling for Romeo”
Will Rogers Is Amusing in a Movie That Will Be Best Appreciated by a “Wise” Audience. Goldwyn Release
Reviewed by Edward Wettlez.

“Doubling for Romeo” is a deliberate and entertaining attempt to poke fun at the movie business. It is a bit of a wise, often appreciated by the “wise” audience. Experience has taught that your devoted admirer of any and every form of amusement doesn’t relish seeing the movie, and it is a wise audience that will understand the entry here does, and it is a wise audience that will understand the story cannot be taken seriously. Cut to two thousand feet, it could be condensed into a half hour entertaining picture for those who enjoy burlesque, without sacrificing any of the good points of the story.

The character of Will Rogers, on the screen, is his intensely human qualities and his thorough naturalness. These assets do not get a fair showing in “Doubling for Romeo.” The production is excellent.

The Cast
Romeo (Slim) — Will Rogers
Juliet (Lulu) — Sylvia Breamer
Steve Woods (Paris) — Raymond Hatton
Merton Pendleton (Mercedez) — Donald Farnsworth
Big Alce (Tybalt) — Al Hart
Capulet — John Cressa
Fouquier (Bert) — E.1. Thorpe
Maggie (Maid) — Cordelia Calhoun
Fitz (Ensign) — Jimmie Jones
Rogers (Movie Director) — William Orlum
Story by Elmo Will Rogers.
Directed by Clarence L. Badger.

The Story
Slim, a cowboy, is in love with a Miss Lulu, but hasn’t the courage to tell her so. He has a rival in the person of Steve Woods, the handsome and handy soda water juggling at the village store. Finding that he cannot summon up courage to say all he feels when in the presence of his charger, Slim asks for advice and is told to get a job in a movie studio and study the various methods of making love. He does so, and is given an opportunity to observe the way the ancient cavalier used to tip his unwilling bride with a stone hatchet and carry her off to his cave. When Slim and Lulu come to make love, Slim realizes that he can’t do it his own way.


Movie Chats No. 15
With so much regarding the economic condition of Europe in the forefront of the world’s news these days, Movie Chats No. 55 showing incidents of the work-day life of the people of Southern California is particularly timely. The housewives are seen bartering for foodstuffs and wares in the small male towns, the square of the walkway, and their family life. This film is a good documentary of their doing their laundering from the backdoors of their dwellings. A canal running through the dusty streets, which makes this feasible.—T. S. daP.
“Two Minutes to Go”  
Charles Ray Does Not Make a Touchdown with His College-Boy Story.  
Reviewed by First National.

The handicap of a weak finish prevents Charles Ray from making a touchdown with “Two Minutes to Go,” a college boy tale that is long on atmosphere and painfully short on plot. A typical ranch situation is handled with a western star in the background to an exasperating degree. There is a deal of milking about in it by the college boys and their best girls, and everyone is watching the football matches, Hallowe’en parties and any sort of a gathering “step lively” is the cue, but the plot drags terribly all the time.

The character of Chester Burnett is the weakest ever played by Charles Ray. His attempt to hide the fact that he is running a milk truck because his father is selling in business and he (Chester) must work his way through college, puts him down as a cad and he jolly well deserves to be found out. If this is the kind of character that can be found in modern fiction, it is time to change the brand. Even the personality and art of Charles Ray could not make Chester likable. The picture is well managed and has the advantage of a competent supporting cast.

The Cast.
Chester Burnett ........ Charles Ray  
Ruth Turner ................ Ruth Terry  
Her Father ................. Lionel Belmore  
“Patty” ...................... Lincoln Stedman  
“Angel” ...................... Thomas Van Dyke  
Butler ...................... Gus Leonard  
Football Coach .......... Tom Wilson  
Janitor ..................... Bert Woodruff  
Dean of Baker University .. Francois Dumas  
Professor of Spanish ..... Phillip Dunham  
Directed by Charles Ray.  
Story by Richard Anderson.  
Photographed by George Ritard.  
Length, 6,920 Feet.

“The Story.”
When Chester Burnett’s father suffers business reverses and is forced to work his way through college, he does this by delivering milk for a dairyman, getting up at daybreak in the East and African. After that if the story gets out he will embarrass his sweetheart, Ruth Turner. The young chap does not come home for the holidays. His job prevents him from keeping his place on the football team, which was once occupied by many star players. Although the team continues to lose game after game, Chester will not consent to play.

“Angel,” the yell leader, learns his secret and spreads the news. His college mates proceed to ride Chester about it, and one morning, while out motoring, Ruth catches him delivering milk. She tells him she detests a man who is ashamed of his work, and turns her back on him from then on. Chester has a tough time of it, until he convinces her to play in the big football game of the year. He plays a poor game until he receives a note from Ruth, telling him that all is forgiven. He then wades in and leads his team in rubbing the noses of the other team in the dust.

Program and Reviews.
“Two Minutes to Go” shows Charles Ray as a Football Hero and Reveals the Franks of the Average College Boy.

“The Fox and the Goat.”
Having as its moral, “Look Before You Leap,” this modernized Aesop’s Fable, as animated by Paul Terry, is executed in his own inimitable style and is exceedingly amusing. The way in which the wily fox does all sorts of tricks on the stupid goat is cleverly done. Mr. Fox carelessly gets into trouble and finds himself in a well, but he uses his wit and gets the goat to jump in also, meanwhile getting out himself. — C.S.S.

“The White Mouse.”
Reviewed by Sumner Smith.

“The White Mouse,” an Educational-Selig-Rork Photoplay, has photographic merit and values to most five and six reel features, though of only 2,000 feet. That is high praise and it is well deserved, for this picture, adapted and directed by Chester Conklin, is dramatic and exceptionally well acted by a cast composed of Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis, Bessie Wong and Margaret McWade. It will embellish the program of any theatre.

The story is not strikingly different from other stories of the Royal Northwest Mounted Police, but it has been handled throughout with understanding and artistry. There are no frills—it is straight-away stuff and is most effective in playing upon the spectator’s imagination. Sergeant Blake is detailed to break up a smuggling Chinaman across the border. A half-Chinaman named Ah Ming, who under the name of Dr. Lawler, is leader of the band. His experiment with a white mouse is halted by the policeman, who cannot bear to see the animal hurt. The bandit girl saves Blake’s life when the half-breed lets a wolf crazed with the rabies into the room where Blake is sleeping. Lawler is killed by a Chinaman detectives murder of a Chinese girl, and Blake wins the girl who was in danger of falling into Lawler’s clutches. Lew Stone gives a bit of restrained acting as the policeman. Wallace Beery plays strikingly effective in his characterization of the half-breed. Willard Louis is impressive as the bandit. All the scene and dialogue have been improved upon. Miss Terry as the girl again has an appealing role. The film is a picturization of a James Oliver Curwood story.

“The Custard Pie.”
Harris Dickson, whose stories of Southern negroes have been a feature of a prominent magazine, personally supervised this two-reel comedy, which is based on one of these stories. The story is well adapted and the picture is made to appear as a visualization of the magazine story. This picture is a decided novelty which should please theatre patrons, for it is done with the unique and decor- teristic humor of the negro. An unusual feature of the production is the fact that all of the actors are real negroes. The types have been well selected and the characters are not overdrawn. Their prototypes exist in many Southern communities. There is the darktown broker, the stored swell and two crafty cowboys. The story contains many laughs and deals with the way that the swell negro puts it over on the other two, who have sought to double cross him for their own profit. The occasion is an excursion to a neighboring city where all three have extra tickets printed. The crafty ones not only have to give up their ill-gotten gains, but are flogged by the negroes. The title is based on the fact that the black “Beau Brummel,” Virgil Custard, is manager of the base- ball nine. — C.S.S.

“Just Dropped In.”
Another of the series of single reel Harold Lloyd comedies that is being reissued by Pathé, with Bebe Daniels and Snub Pollard supporting the star. It is a fantastic type of comedy in which a plane comes down and finally land upon a typical island where a theatrical troupe with a lot of pretty girls have been shipwrecked. This affords these comedians several fantastic bits and provides several laughs. — C.S.S.

“A Western Demon.”
State-Right Feature, Produced by Western Feature Productions.  
Reviewed by A.H. Gleibter.

This subject is a typical State Rights Western. The plot, while simple and obvious, is well worked out, and provides many opportunities for thrills, stunts, fights and other heroics. The action is handled in a dramatic and effective manner by a cast composed of Lewis Stone, Wallace Beery, Ethel Grey Terry, Willard Louis, Bessie Wong and Margaret McWade. It will embellish the program of any theatre.

The thread of the story stretches from Arizona to New York and back to the West again. But there is a wider value to this than is usually found in this class of productions. There is considerable rapid fire action in the film, and the leading character, William Fairbanks, a young man of rather pleasing personality, is given plenty to do all along the line. He jumps in a lake and rescues a child; saves a train load of passengers from being held up; throws down a band of thieves; whips a bear; EMS a plane; climbs a rope to the machine, chuck the heavy out; secures the girl he was abducting, and a lot of plain and fancy snatching and rapid gun work in between. Maryln Mills does very good work in the leading feminine role, of a smart ranch girl being sent to the East, who goes out to Arizona to manage a ranch. Monte Montague is convincing as a crook ranch foreman, and Billy Francy as the ranch cook turns in a terrific and very funny comedy element of the film in a capable manner.

The Cast.
Ned Underwood ............ William Fairbanks  
Rose Dale .................... Josephine Cox  
Joe Dalton .................. Monte Montague  
The Bandit ................... Murray Miller  
The Country/Boy ............ Billy Francy  
Directed by R. E. McKenzie.  
Photographed by Edwin Lyons.  
Length, 3 reels.

“The Story.”
Ned Underwood, a young Arizona rancher, while in New York, wins the admiration of Rose Dale by rescuing a drowning child from a lake. Rose, an aspiring socialite, educated in the East, owns a ranch in the West. She gets news from the foreman of the ranch, who wants to get possession of her property, that her cattle are being stolen by rustlers. She decides to go to the ranch and look into the situation, and takes the same train that carries Underwood. He wins her further admiration by catching the rustlers and securing the train. The story then reads like a genuine adventure story, as the two parties come to blows. These parties are resolved by the crossing of the tracks and the train. She tells him her troubles, and he goes on to the ranch with her and takes the job of dish washer in order to fill the crooked foreman.

The heroine plans a false fight between the cowboys of the ranch and another ranch, hoping to scare the girl into selling out, but Underwood gets the punchers from his ranch and a real fight ensues in which the crooks are beaten. The heroine then steals the girl and leaves her in a cab with a bear. Underwood comes to the rescue. While he is whipping the bear the villain gets the girl in an airplane and flies the machine, elims into the car and again rescues the girl.

“A Nick-of-Time Hero.”
Of especial appeal to children will be this two-reel Educational-Campbell Comedy. It details the fanciful adventures of a small boy and a little girl who run away from home and encounter all sorts of adventures with a tiger and a run-away sky rocket. Adding much to the film’s interest are a clever dog, a monkey and a bear. After the first couple of hundred feet, which endeavors to make the laughs by showing people falling into the lake, it is very interesting. Coy Watson, Jr., as the boy and Doreen Turner as the girl are good. — S.S.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviewers appeared. "R." refers to Reviews. "C." signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL

PIONEER FILM CORP.


FAMOUS PLAYERS-LÁSKY

July


THIRTY-DAY MAGAZINE. Issued Weekly (One Reel Each—Contains magazine subjects and cartoon).

UNITED ARTISTS

Nov. 28—The Mark of Zorro (Douglas Fairbanks). Ex. Vol. 47; P-815; Vol. 48; P-933; C-P. 1002; Ex. Vol. 48; P-827; Ex. Vol. 49; P-161. Jan. 9—The Love Light (Mary Pickford—Elmo Lincoln). R-116; Ex. Vol. 48; P-466; C; R-238. Ex. Vol. 49; P-90. MARCH—The Nut (Douglas Fairbanks). R-505; Dream Street (D. W. Griffith Production). R-17; C-283. Through the Back Door (Mary Pickford). R-312; C-378. CARNIVAL (Harry Knolles Prod.). 6,000 Ft.; C-112; C-358; 4,028 Ft. THE THREE MUSKETEERS (Douglas Fairbanks). Darseal (George Arliss). R-94; C-142. Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-572; C-649.

PATHE EXCHANGE INC.


No. 13 of the Yellow Arm (Behind the Curtains). My Lady O' the Pines (Holman Day—Two-Reel Drama). On Their Way (Eddie Poland—One-Reel Comedy). The Fashionable Fox (Two Reel Cartoon). One-quarter Inch (Harold Lloyd One-Reel Reissue). Week of September 18.

No. 14 of the Yellow Arm (The False Goddess). Mother O' Dreams (Tom Santschi—Two Reel Drama). The Clvet Cat (Bob and Bill Series—One Reel). The Hermit and the Bear (2-3 Reel Cartoon). Labot's Quack (One Reel Comedy—Pollard) Bashful (Harold Lloyd Reissue—One Reel).

Week of September 25.


Week of October 9.


No. 4 of Hurricane Hunt (Smashing Through). The Honor of Ramirez (Tom Santschi—Two reel drama). The Frog and the Ox (6 Reel Cartoon Fable). Ding Your Dew (Gaylord Lloyd, one reel Comedy). R-644. Week of October 23.

No. 5 of Hurricane Hunt (At the Risk of His Life). Fifteen Minutes (Pollard—one Reel Comedy). The Spirit of the Lake (Tom Santschi—Two Reel Drama). The Cat and the Monkey (Cartoon Fable—2 Reel).

PISTOLs For Breakfast (Lloyd Reissue—Comedy—One Reel).

November 5, 1921 MOVING PICTURE WORLD 97
EDUCATIONAL FILMS CORP.

Kinglorn (Sundays and Thursdays).

SELIG-HORK.

(Two Reels Each).
The Policeman (The Editors). R-111.
The Ne'er to Return Road. R-808.
The White Mickey.

CHRISTIE COMEDIES.

Nothing Like It. R-829.

Torchy COMEDIES.

Dogbone Torchy. R-113.
Torchy ta la Cart. R-945.

ROBINSON CRUSEO, LTD. R-111.

SUNDAY SUDDENS.

Truant Oufiers.

Music in the Air. R-330.
Juggling Across Southwark.

GAYETY COMEDIES.

Assault and Battery. R-429.

WILD AND WILLY. R-732.

From Dear to Dancers.

BIZZ-Z.

MISCELLANEOUS.

Dixie. R-649.

Punch. R-115.

COUNTRY CHICKENS.

NEW WINE IN OLD BOTTLES.

Ole Miss Trolley.

CHASER SCREENS.

The Sheriff of Hope Eternal (Jack Hoxie).

The Star Reporter.

The Stranger in Canyon Valley.


The Yankee Go-Gatherer (Neva Gerber).

God's Country (The Law (Curwood Productions)).

SCREEN SERIES.

The Broken Spur (Jack Hoxie). R-221.

Five Westerns starring Roy Stewart and

Marjorie Dale.

Six Jack Hoxie Features.

Five Society Ladies starring Neva Gerber.

North of the River (Ann Little).

Fifteen-two Reel Comedies.

God's Country and the Woman (Curwood Productions).

Love, Hate and a Woman (Gladys Davis).

The Blue Fox (Anna Little). R-539.

Thunderbolt Jack (Jack Hoxie).

EIGHTEEN SINGLE REEL SPOTLIGHTS.

(Violet Joy and Billy Gower).

FOURTEEN TWO-REEL BROADWAY (Eddie Barry, Harry Gower).

TWELVE TWO-REEL CRUDEWYLD (Leila Leslie, Paul Winkler).

TWELVE TWO-REEL Speedy Edwards, Charlotte Merritt.

FOURTEEN TWO-REEL MIRTHQUARKS (Bobby Burns).

NEOLOGY.

Sport Pictorials (One Reel Each).

ASSOCIATE EXHIBITORS.

FEATURES.

The Devil (George Arliss).

What Women Will Do (Anna Q. Nilsson).

The Rider of the Proud Special). C-136.

The Road to London (Bryant Washburn). R-642.

HAROLD LLOYD COMEDIES.

(Two Reels Each).

AMERICAN FILM COMPANY.

The Blue Moon. Vol. 49, P-399.

Their Mutual Child (Margaret Fisher—Six Reels).

Sunrise Jones (Charles Clary and Irene Rich).

Payment Guaranteed (Margaret Fisher). R-199.

W.W. HODKINSON.

ERNEST SHIPMAN.


God's Crucible (All Star). R-119; C-529.

REYNOLDS HAMMOND.

AUTHORS' PICTURES.

The Playmates (Clyde Adams). Vol. 47, P-769;


A Certain Rich Man. Vol. 49, P-899; C-582.

The Mysterious Riders. R-1075.

CASE GREY PICTURES, INC.

The U. S. Four (All-Star—Seven Reels).

Vilma B. B. (All-Star—Seven Reels). R-443;

Vol. 47, P-386; C-R, P-669.

The Man of the Forest. R-444;

Vol. 47, P-1060; C-R, P-1211.

The Brute Man (Hobart Bosworth). R;

Vol. 47, P-639; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS.

The Horse It Over.

The Coast of Opportunity (J. Warren Kerri-

gan). R; Vol. 47, P-1060; Vol. 48, C-R.

IRVING W. WILLIAMS PRODUCTIONS.

Down Home.

The Face of the World. R-538; C-689.

J. L. FROTHINGHAM PRODUCTIONS.

The Breaking Point (Bessie Barriscale). R;


The Other Woman (Six Reels). R;

Vol. 49, P-627; C-R, P-705.

ROCKETT PICTURES CORPORATION.

The Truant Husband.

The Great Pinch (Edith Storey). R-119; C-689.

HUGO BAIN.

East Lynne. R; Vol. 49, P-415; C-R, P-469.

The Journey's End. R-113; C-689.

Jane Eyre. R-947.

RENCO FILM CORPORATION.

Lavender and Old Lace. R-92; C-149.

WOMEN WHO WAIT.

They Shall Pay. R-108.

Home-Keeping Hearts. R-663; C-1023.

The Family Group.

Discontented Wives.

CURRENT FILM RELEASE DATES

REAL ARTICLES

Ducks and Drakes (Bebe Daniels). R;

Vol. 49, P-688; C-R, P-697; C-594.

The Outside Woman. R; Vol. 49, P-667; C-

947.

The Little Clown (Mary Mile Minter). 5.012

R; Vol. 49, P-214; C-147.

The House That Jazz Built (Wanda Hawley). R;

Vol. 49, P-950; C-692.

The Magic Cup (Constance Binney). R-88;

C-267.

Shelley's Daughters (Justine Johnstone).

R-299.

Two Souls With Pay (Bebe Daniels). R-541;

C-695.

A Kiss in Time (Wanda Hawley). R-946;

C-291.

The Land of Hope (Alice Brady). R-114;

C-216.

So Little a Queen (Constance Binney). C-

947.

Moonlight and Honeydriek (Mary Miles Minter).

R-112; C-291.

A Private Scandal (May McAvoy). R-847;

C-252.

The March Hare (Bebe Daniels). R-548; C-

947.

A Heart to Let (Justine Johnstone). R-688;

C-144.

Little Toty (Alice Brady). R-539; C-606.

Her Sturdy Oak (Wanda Hawley). R-828;

C-191.

One Wild Week (Bebe Daniels). R-451.

Little Bluey Brady).

The Land of Hope (Alice Brady). R-114; C-

695.

SEASON 1921-1922.

Room and Board (Constance Binney). R-319;

C-229.

Her Winning Way (Mary Miles Minter). R;

Vol. 49, P-689; C-692.

Everyting for Sale (May McAvoy). R-945;

C-107.

Dawn of the East (Alice Brady). R-945;

C-1073.

The Kiss of Beckey (Constance Binney). R-

947; C-1023.

RC PICTURES

WHAT'S A WIFE WORTH? (Cabanee Production—Six Reels).

Good Women (Gansei Production—Six Reels).

Nobodys Girl (Maye Marks). R-322; C-693.

Beach of Dreams. R-641; C-189.

Black Roses (Susie Hayakawa). R-88; C-149.

Salvage (Pauline Frederick). R-135; C-803.

Cold Steel (Six Reels). R-528; C-689.

Live and Let Live (Cabanee Production—Six

Reels). R-57; C-107.

The Great Pinch (Edith Storey). R-119; C-

689.

When Speeds Are Low (6 Parts). (Susie

Hayakawa). R-326; C-789.

The Last Week of Pauline Frederick). R-

459; C-689.

Six Reels. R-941; C-297.

SHAMROCK (Wales-Fielding Prod.). Six

Parts. A LA MONTAGNE (Camelian Prod.).

Six Reels. R-941; C-297.

Moon Madness (Edith Storey). C-783.

The Swamps (Susie Hayakawa) Six Reels.

The Barbecue (Cabanee Prod.). Six Reels.

The Foolish Age (Doris May). R-1073.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.

HEARTS AND MASKS. R-109.

The Servant in the House. Vol. 46, P-146.

Dangerous Toys. R; Vol. 49, P-689.

GOOD-BAD WIFE.

MONTAGNE BANKS COMEDIES.

Bride and Groom.

In and Out.

Peaceful Alley. R-830.

Squirl Food. R-693.

Fresh Air. R-811.

HALLROOM COMEDIES.

BEGINNERS—GILBERT.

We Should Worry. R-436.

We Get You Around. After the Dough.

Two Faces. R; Vol. 49, P-667; C-582.

MIRACLES OF THE JUNGLE.

CHESTER COMEDIES.

Snooky's Twin Troubles (2 Reels). R-830.
CURRENT FILM RELEASE DATES

UNIVERSAL FILM MFG. CO.

JEWELS.
Reputation (Eighth Reels—Priscilla Dean). R-520; C-529.
Outside the Law (Six Reels—Priscilla Dean). R-520; C-529.
No Woman Knows (7 Reels). R-447; C-529.

JEWEL COMEDIES.
Blue Sunday (Lyons-Moran). R-381; C-381.
Nan, Woman's Doorman. R-381; C-381.
A Monkey Movie Star (Joe Martin). R-675; C-477.
Robinsons Meet Lee Mordecai. R-675; C-477.

SPECIAL ATTRACTIONS.
The Shark Master (Frank Mayo). R-214; C-214.
The Rovers (Evelyn Dellagram). R-320; C-329.
Action (Hobie Gibson). R-211; C-279.
Moonlight Foulies (Marie Prevost). R-440; C-440.
The Race of Paris (Miss Dupont). R-572; C-440.
Go Straight (Frank Mayo). R-811; C-850.
Red Countess (Alice Keeler). 4,640 ft. R-688; C-595.
High Honor (Gladsy Walton). R-946; C-1022.
Nobody's Pool (Marie Prevost). 4,640 ft. R-572; C-440.
The Millionaire (Herbert Rawlinson).

SERIALS.
The Diamond Queen (Eliseth Sedgwick).
The White Horsemen (Art Acord).
Dor or Dile (Eddie Polo).
The Tarzan Trail (Sedgwick).
Winners of the West (Art Acord). R-572; C-440.

WESTERN DRAMAS.
ALLAN FAY SERIALS.
The Rim of the Desert (Jack Perrin).
Bearing Waters (George Larkin).
The Cowpuncher's Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Fight Whose Names Dirge (Jack Perrin).
Raiders of the North (George Larkin).
In the Nick (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluejacket's Honor (Jack Perrin).

ASSO. PRODUCERS.
(Released Through First National Exhibitors)

BLIND HEARTS (Hobart Bosworth). 1-076.

THOMAS H. INCE PRODUCTIONS.
Cup Life. R-513; C-595.
J. PARKER READ, JR.
I Am Guilty (Lynette Glaum). R-55; C-145.
Greater Than Love. R-595; C-866.

MACK SENNET PRODUCTIONS.
Home Talent. R-513; C-145.
She Sighed by the Seaside (Two Reels). Made in the Kitchen (Two Reels). Call a Cop (Two Reels).

L. J. PROTHINGHAM.
The Ten Dollar Raise. R-322; C-367.

METRO PICTURES CORP.

FEBRUARY 7

Passion Fruit (Dorothy—a Six Reels). R-322; C-359, C-109.
Extravagance (May Allison). R; Vol. 49, P-905; C-R. Vol. 48, P-731.
Mar. 25—Puppets of Fate (Viole Dana—Six Reels). R; Vol. 49, P-928; C-R. Vol. 48, P-731.
April 11—The Blue House (C-197; Mars (Bert Lytell —Six Reels). R; Vol. 49, P-618; C-R. Vol. 48, P-731.
April 25—Uncharted Seas (Alice Lake—Six Reels). R; Vol. 49, P-850; C-R. Vol. 48, P-731.

NATIONAL EXHIBITORS.

ELAINE HAMMERSTEIN STAR SERIES.
The Miracle of Manhattan. R-572; C-109.
The Girl from Nowhere. R-572; C-109.
Remorseless Love. R-572; C-109.
Handcuffs or Kisses. R-572; C-109.

EUGENE O'BRIEN STAR SERIES.
Gilded Lies. R-572; C-109.
The Devil's Partner. R-572; C-109.
Is Life Worth Living? R-572; C-109.
Clay Dollars.

OWEN MOORE STAR SERIES.
The Chicken in the Case. L-5,521 Ft. R; Vol. 49, P-731.
A Divorce of Convenience. R-572; C-109.

CONWAY TRAILER STAR SERIES.
Bucking the Tiger. R-572; C-109.
The Girl from Nowhere. R-572; C-109.
After Midnight. R-572; C-109.

REPUBLIC.
The Great Shadow (Tyrone Power).
Man's Plaything (Grace Davidson and Monroe Moncy).
Mountains of Madness (Ed Coken and Ora Carew).
The Gift Supreme (Bernard Buring).
Children of Destiny (Edith Hallock).

SHORT SUBJECTS.

REVIVALS.

GOLDYNN DISTRIBUTING

Hold Your Horses—L-6,410 Ft. R; Vol. 49, P-731.
What Happened to Rosie—L-1,418 Ft. R; Vol. 49, P-731.
The Concert (All Star). R; Vol. 49, P-731.
Don't Neglect Your Wife (Gertrude Aheron and William Gargan). R-572; C-47.
A Tale of Two Worlds (Gounard Morris Prod.). 5,549 Ft. R; Vol. 49, P-731.

Cabinet of Dr. Caligari (German Impressionistic Film). 1,517 Ft. Vol. 49, C-R. 595.
Snowblind (All Star). R-572; C-R. 595.
Made in the Moore (R-572; C-R. 595.

SEASON 1921-1922.

Theodora (Italian Spectacle). Vol. 10,000 Ft.
All's Fair in Love (Grace Kellogg). 1,517 Ft. R; Vol. 49, P-731.
For These We Love (8,722 Ft. Vol. 49, P-731.

ELLA HAMMERSTEIN STAR SERIES.
The Miracle of Manhattan. R-572; C-109.
The Girl from Nowhere. R-572; C-109.
Remorseless Love. R-572; C-109.
Handcuffs or Kisses. R-572; C-109.

EUGENE O'BRIEN STAR SERIES.
Gilded Lies. R-572; C-109.
The Devil's Partner. R-572; C-109.
Is Life Worth Living? R-572; C-109.
Clay Dollars.
CURRENT FILM RELEASE DATES

MISCELLANEOUS RELEASES

AMERICAN FILM CO.
The Man from Medicine Hat (Helen Holmes).
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-Skinned Spider (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

KINETO COMPANY OF AMERICA, INC.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel).
(Third Series).

Rio De Janeiro.
Kentucky Thoroughbred.
Hiking the Alps with the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Pur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Devil's Gift.
A Glimpse of the Animal Kingdom.

CHARLES URRIAL'S MOVIE CHATS
(Released Through State Rights Exchange)
First Series from No. 1 to 26, Inclusive (One Reel).
Second Series from No. 27 to 52, Inclusive (One Reel).

EXCEPTIONAL PICTURES, INC.
November—Mabel Whitney's "Jungle Adventures". R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1923.

U. S. NAVY
Our Navy In Action (Two Reels). R-761.

NATIONAL EXCHANGES, INC.
Welcome Children.
Shadows of the West (Hodda Nova).
The Lotus Blossom. R-809.
The Great Reward (Serial—Francis Ford and Ella Hall).
King Cole Comedies (One Reel Each—Bobby Burns).
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Shipman and John Junior) (Two Reels Each).

F. B. WARREN CORP.
The Biot (Lois Weber Production). R-930; C-163.
Quo Vadis (Relse) (6 Reels). R-95; C-357.
Good and Evil (Lucy Daring). R-447; C-649.
Girl from God's Country (Nell Shipman). R-448; C-829.

TEMPLE PRODUCING COMPANY
Johnny Ring and The Captain's Sword. 4,670 ft. R-96.

RUSSELL PRODUCTIONS
Frank Braidwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

CAPITAL FILM COMPANY
Lone Hand Wilson (Lester Cuneo).
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
At Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All-Star Cast).

WARNER BROTHERS

TRI-ART PRODUCTIONS
The Beggar Maid (2 parts).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

AFFILIATED DISTRIBUTORS
The Lonely Heart (Kay Laurel).

ASSOCIATED PHOTOPLAYS
The Wolverine (Helen Gibson).
Western Hearts (Art Stratton and Joelle Memmoli).
Ghost City (Helen Holmes).
Crossing Trail (Big Boy Williams).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Fighting Bred (Snowy Baker). R-930.
The Jack Hailed (Big Boy Williams).
The Vengeance Trail (Big Boy Williams).

BLANCHFIELD
The Tell Tale Eye (Allen Russell).

C. B. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CANDLER PICTURES
The World's Finest Woman (Jeanne Eagles). R-574.

EQUITY PICTURES
Mid-Channel (Clara Kimball Young). R. Vol. 48, P-528; C-R, P-669.
Straight from Panama (Clara Kimball Young).

21ST CENTURY PRODUCTIONS
Hush (Clara Kimball Young). R-87; C-149.
Charge It (Clara Kimball Young). R-84; C-167.
Headless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young).

REELCOFT PICTURES
(Released Through State Rights Exchange)
Wild Animal Serial (15 Episodes—Selig Productions).

C. D. C. FILM SALES
The Victim.
Dangers of Love.
Captive (Clara Kimball Young).
Screen Snapshots (One Reel Semi-monthly—Through Federated Exchanges).

FILM DISTRIBUTORS ASSOCIATION
Two Reel Westerns (Two Reels—Twice a Month—Through Federated Exchanges).

GEORGE H. DAVIS
Isobel, or Two Tramps (R-47; P-145; Ex. Vol. 49, P-156.
The Return of the North (Roy Stewart). R-295; C-649.

THE FILM MARKET
The Supreme Passion (Six Reels). R. Vol. 49, P-194; C-R, P-495.
The Ne'er-Do-Well (Relse)—Seven Reels.
The Spookers (Relse)—Nine Reels.
Jimmy Callahan Comedies (Two Reels).

FILM DISTRIBUTORS LEAGUE
(Releases)
Sept. 15—American Aristocracy (Douglas Fairbanks).
Sept. 22—The Gun Fighter (Wm. S. Hart). Old Folks at Home (Sir Beerbohm Tree and Mildred Harris).
Going Straight (Norma Talmadge).
Bond of Fear (Roy Stewart).
Matrimonial (Douglas Fairbanks and Consuelo Talmadge).

JANS PICTURES
Man and Woman. R-447; C-529.

VICTOR KREMER
The Stampede (Texas Guinan).
I Am the Woman (Texas Guinan).
When Love Is Young (Zena Keefe).
Winding Trail (Buck Manning).

PACIFIC FILM COMPANY
George Ovey Comedies (Single Reel—Every Two Weeks).
Vernon Dent Comedies (Single Reel—Every Two Weeks).

IRENE HUNT NEWSPAPER STORIES
(2 Reels—Every Two Weeks)
The Call of the Wild. R-322.

PLYMOUTH PICTURES, INC.
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Everyone's Woman Problem (Dorothy Davenport).
R-312; C-R, P-322.

PLUNK CORP.
Dane Du Verst.
The Sweetest Story Ever Told. R-169; C-R, P-424.

PRODUCERS' SECURITY CORPORATION

RUSSELL PRODUCTIONS
Lois Weber Company (Six Reels).
Mr. Potter of Texas.
The Lost Battalion (Six Reels).
Arabian Night (Six Reels).
Clay Fitzgerald Comedies (Two Reels).
Elephant Comedies (Two Reels).

SUNNYWEST FILMS
Judie Her Not (Jack Livingston).
Wolves of the Range (Jack Livingston).

TEXAS GUINAN PRODUCTIONS

SONORA FILMS
The Twice-Born Woman. R-235; C-72.

WINK AND WILK (Kids Comedies)
The Circus Imps.
The Dixie Madcaps.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson).
R-757; C-48.

PLAZA PRODUCTIONS
The Clandestine Message. R-236; C-R, P-666.

RUSSELL PRODUCTIONS
Shadows of the Law (Fritz Riddigay).

SUNNYWEST FILMS

TEXAS GUINAN PRODUCTIONS

WILK AND WILK (Kids Comedies)
The Clandestine Message. R-236; C-R, P-666.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson).
R-757; C-48.

PLAZA PRODUCTIONS
The Clandestine Message. R-236; C-R, P-666.

RUSSELL PRODUCTIONS
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WILK AND WILK (Kids Comedies)
The Clandestine Message. R-236; C-R, P-666.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson).
R-757; C-48.
MOVING PICTURE WORLD

PROJECTION
by F.H. Richardson

Has a Following

A. F. Victor, secretary of the Society of Motion Picture Engineers, writes the editor of the department:

Dear Mr. Richardson: You certainly have an awful following. Your notice concerning the fact that the bound copies of the society transactions were for sale has brought a very large number of orders. You ought of right to have a commission on this, but as none of your work do you send the necessary 25 cents postage we consider that the loss to the society of this amount will constitute your commission, even though you don't get it.

I am very sorry to learn you do not expect to be at the Buffalo meeting. I do not blame you, however, because in addition to the warning you received on your last trip from Washington on Friday, the third of this week, the next convention is the thirteenth in number, and the chances are, if you travel by motorcar at all, that you will be in the City on Friday, the thirteenth. Have you ever thought of trying an airplane as a vehicle of increased safety for your travels to the meetings?

Been Thinking of It

Now look here, Brother Victor, don't you go slandering Nancy Hanks, the Go-Devil, just because a chap down in Philadelphia tried to bump her last week. I have been thinking of an airplane—so much so that next week (this is written on October 5th) friend daughter and I are going up just one mile above Mineola and Long Island, also I wish we had arms long enough so that while we are up there we could shake hands with the Rocky Mountain boys.

As to a commission, I do not want any, and what is more I would not accept any. I am glad the boys saved that amount if it would have been your intention to pay it to me. Concerning that item, if the society is satisfied I assure you everyone else is.

Later, Editor A Fly Boy

You have all heard of Nancy Hanks, the Go-Devil, and that she has some speed upon occasion! Well, Your Umbilical Servant has acquired (temporarily) a new one, and it has carried him at the trifling rate of—count 'em—one hundred and six—count 'em—miles per each sixty-minute hour. Going quite some, if you awak mub.

Did the speed cops get me?

They did NOT.

For a long time I've had a sneaking desire to see what honest to gosh clouds looked like when one rubbed noses with them, so shortly ago, with my friend daughter in tow, I discovered Curtis Field, Mineola, Long Island, and bargained with Dick Depew, one of the crackest of cracky flyers there, to take We, Us and Company, being the Com, end of it, up in a Curtis plane, five thousand, two hundred and eighty feet into the thing we breathe.

He Did

And did he do it? HE DID, and if you awak me earth looks some distance away when you've a mile of atmosphere between you and it. Don't lettum tell you different. Daughter says so too.

I did not get nervous going up, until that dangled nut of a chauffeur chap banked for a sharp turn, and SAY!!! That was about half a mile from friend U. S., and I danged near swallowed my hair back. Thought sure the convulsed thing was going to turn right square over and leave me with my feet exposed to the sky. Oh boy, whatahole I'd a made in the breast of that innocent island, striking solid ivory down.

Worth the Price

Well, anyhow let me tell you its worth the rather stiff price. The whole earth lies spread out before you like a beautiful, vari-colored map. Automobiles look to be about three feet long. Men and women walking are invisible. The fields and yards surrounding residences are vari-colored, and the colors run in almost infinite variety of shades of green, yellows, ambers and grays. Buildings look like doll houses, and to the eye of the real all is and the overwhelming roar of the engine exhaust and the cyclone of wind shot backward by the propeller, though from the latter one is fairly well protected by a wind shield. If that were not so one's eyebrows would be blown away, and so much breath rammed down his throat that his bellows would bust from the pressure.

Well, gentlemen, I thought Nancy Hanks was noisy, but when I started her after return to common things like earth, she ran as quiet as a 20,000 horse, or it seemed so after the uproar of the airplane. When we reached the mile-high (the pilot, or, whatever you call him, has a dingus before him which registers altitude) we were, I say, Denver men, but probably you didn't hear me. Anyhow I thought of you.

In a great stunt, a g-r-e-a-t stunt, but I wouldn't drive one of those bally contraptions on the bestest kind of a bet. When I drive I want something more solid than mere air underneath. Those blasted things skid too danged easy, and if they upset there you are hanging head down, with friend earth too, too, too far away.

Information Wanted

From Memphis, Michigan, comes order for a handbook, with request for information as to how to join the Port Huron local, and the following:

With regards to a spotlight, is it necessary to have the condenser at a certain focus to agree with the voltage of the arc?

The joining of the Port Huron local will depend upon local conditions and local rules. You must make application to the local union itself. Better take a run over there and consult the local railroad of the union.

They will most likely refuse you admission unless you have a job and are working, unless they have all their own men working and some other reason. You cannot blame them for that. Naturally they must look out for their own men first.

As to the spot, why I don't quite catch what you are after at. The voltage of the arc has nothing directly to do with the matter. The distance of the lens from the arc is varied to change the size of the spot. The voltage of the arc will depend within certain limits, upon the amperage, and the diameter of the crater will depend directly upon the amperage. The lens used will give a certain size spot, dependent upon two factors, viz.: diameter of crater and distance of lens from crater.

I am not explaining all this because it is of any especial value to you, except in giving a general understanding of the whole proposition. A lens of given focal length will, at a certain distance from the crater, magnify it a certain number of diameters. Alter the distance of lens from crater and you alter the magnification; also change the size of the crater, without changing distance of lens from crater, and you change the magnification, or in other words, the size of the spot.

There, brother, that is a lot of space to devote to a somewhat elementary matter which every projectionist ought to understand. Study your new handbook and the projection department of the Moving Picture World. I am very glad to help you, but really you ought to understand such fundamental things as the one involved in your question.

Wants Help

Charles A. Sparling, projectionist, Chick- quity Theatre, North East, Pennsylvania, asks for aid, assistance and help, as follows:

After reading our department of the Moving Picture World for some time, I have at last concluded to call for help. Have two Simplex projectors. Light source is arc lamp, using 30 amperes D. C. at arc. Have 6 1/4 inch col-
you know

What it costs you to own a

RICHARDSON HANDBOOK

DO YOU KNOW

What it is costing you not to own one?

Remember it is always safer to deal with the known quantity than unknown.

Send $4.00 today for this 200 page book of projection information, fully illustrated and interestingly written.

More Richardson Handbooks sold in 1920 than in any previous year.

MOVING PICTURE WORLD

56 FIFTH AVENUE
NEW YORK

The First Thing

The first thing to do is measure their focal length, as per page 103 of the handbook, copy of which you have. The lenses need not be (though they should be nevertheless) exact as to focal length, but if one or both are very much shorter in focal length than 6.5, the result would be that the arc would be very much nearer the lens than it should be to get the proper size spot at 21 inches.

You can determine the matter by setting the lamp almost straight up and down, in which position you can bring the crater closer to the lens and see if you cannot get proper size spot at 21 inches. If you can, then your trouble is located definitely, but when the lamp is so straight up and down you probably won't get a workable spot. It will most likely be a very punk one, and you must judge by its horizontal diameter only.

And there you are.

No Such Animal

Leonard T. Gerity, projectionist, Nemo Theatre, Cleveland, Ohio, makes the following inquiry:

I am familiar with your ability and willingness to answer questions relative to projection. I therefore submit the following:

I am in the employ of a college showing educational and other pictures to students, some of which I am obliged to censor before a faculty adviser. The process is too lengthy. I have not the time to give to it. What I want to know is, is there a machine which can be used during the process of rewinding to inspect pictures—a machine which will show a miniature picture? If so, where may it be had and what is its price?

Sorry, but I know of no such device. If there were such a one it would lengthen the process of rewinding to at least twelve to fifteen minutes to the thousand feet of film, unless one was willing to strain the sprocket holes and intermittent severely by over-speeding. For such a machine would necessarily be nothing more or less than a regular projector mechanism, and unless the picture (miniature) be shown upside down, or the projector itself be upside down, it could not be used in the process of rewinding.

Sorry, brother, but there is nothing doing.
Bright Idea with a String

Charles L. Anderson, St. Louis, Missouri, asks our opinion of the following:

Dear Mr. Richardson: I am what you call a small town projectionist. Have been in the "game" for eleven years and have always taken pride in my work. Have had help which is beyond price from both our department and from your handbook.

Recently a sample copy of a trade paper reached our place. The paper is running a section headed "Bright Ideas," and some of them seemed to need considerable polishing; or maybe they are arcs and the voltage was low. Here are a couple: A chap who claims to be an old timer says the 3-wing shutter gives better results, under normal conditions, than the 3-winger, using D. C. What do you think of it? Another Bright Idea says he has evolved a scheme of projecting a slide on a motion picture title, in case a doctor is wanted, or for any other emergency message. Does this meet with your favor?

It is not the policy of this department to comment on or criticize that which appears in other trade papers. There is no good reason why we should, and it only leads to useless altercation. As to the "bright ideas" named, the scheme of projecting a suitable slide (opaque coating, with writing in same) on a film title was published in this department years ago. It was, as I remember, discouraged at that time. Imagine a call for a doctor in the middle of a photoplay coating perhaps half a million dollars. Attention of perhaps 2,000 people distracted and title lost entirely. A doctor with brains enough to be of any use will always leave word at box office, or with ushers, where he can be found. As to the other alleged bright idea, I would have to see it all to comment intelligently. What you have said inclines me to see that the man promulgating it finds the 2-winger best because he does not know how to use the 3-winger intelligently, but, of that I could not judge unless I saw the whole of what he said.

Brother Patch, Klamath Falls, Ore., writes:

In the Silver Anniversary number of the projection department it is said that Mr. Reed is the oldest projectionist. Well, I too am of the old school, having commenced in 1899.

I trust that Mr. Reed has been more fortunate than I, as I sacrificed the sight of my right eye, and much of the sight of the other, to the powerful light source necessary with modern projection. I would now be entirely useless, were it not for a kind manager who does the focusing for me here in this little theatre.

In my humble way I have helped to create the industry from its tiniest infancy. I showed "Our Mary" in her first production, as well as all the others of the old time days. Were it not for my long experience and general knowledge of projection, I would not doubt be out of a job in the industry to which I have given my best years.

Not the Only One

Brother Patch is not the only one who has injured his eyesight in the work of projection, but in nine cases out of ten the injury was due to wrong procedure—the unnecessary strain of the eyes which may be accomplished in several ways.

I have actually seen men pound of the fact that they would open the lamphouse door and look at the raw arc. I venture the assertion that in later years, those gentlemen wished good and plenty they had found something else to be proud of.

Well, no matter what the reason, we are sorry indeed that these things happen, and very likely the injury to the eyesight of Friend Patch was not due to any fault of his. We are always glad to hear from old timers.

An Old Denver Man

E. A. Shields and wife visited New York recently and took in the Great White Way, lock, stock and barrel. They called on the editor of this department and we had a most pleasant visit.

Brother Shields is now in Casper, Wyoming, and is actively engaged in the job of organizing the projectionists of that state. He already has a good local going in Casper. It is not a large one, for Casper is not a New York City, or even a Boston. In some ways it probably is better than either. But the local is a live wire just the same. Good goods, so I have heard, often come in small packages.

Success to you, Brother Shields. You shouldn't be anything else than a good man and hail from old Denver. Selah!

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THE GLOBE MACHINE & STAMPING COMPANY

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We also manufacture special Reels for Nicholas Power's Machines and others; Reel Cans and Reel Shipping Cases.
The Branford Theatre, of Newark, N. J., is centrally located on Branford place within one hundred feet of Broad street, with an entrance but a few steps from Market, abutting Nutria place.

Two years of effort and almost $2,000,000 were expended in the construction of the house, which is owned and operated by the Branford Theatre, Inc., Jacob Fabian, of the First National, president, and his son, A. M. Fabian, general manager.

The exterior is marked by its simplicity. The materials consist of cream glazed terra-cotta and soft yellowish-gray rough texture face brick, paneled in fancy bonds. The face brick and terra-cotta are designed in the Francis First style. The windows, doors, cornices and sky-lights are the work of Jacob Steinberg, of Bel-mont avenue, Newark, sheet metal contractor.

Booths of Marble, Bronze and Glass. The principal entrance on Branford place is overhung by a beautiful marquise opening into a large loggia built of ornately modeled cream terra cotta. The loggia ceiling is ribbed and groined forming three large lunette panels which are filled with mural paintings.

The floor is of antique herringbone tile with faience border. The ticket booths located here are of marble, bronze and leaded glass. The automatic ticket selling machines were installed in the booths by the Automatic Ticket Selling and Cash Register Co., of New York.

The theatre railings are neat and designed to facilitate, handling the big crowds. From the open loggia the entrance is through bronze doors to a commodious lobby sixteen by one hundred and twenty-five feet. This lobby constitutes a lounge for patrons, and leads to the main foyer. A handsome staircase also leads from this to the mezzanine promenade and lounge and thence to the loggia boxes and lower level gallery seats.

The Nutria place entrance is a second loggia treated in rare marbles, mural decorations, campagna mosaic tile floor and coffered ceiling in gold effects. From this is an entrance to a large lobby which gives entrance to the main foyer.

The foyer is elaborately decorated with marble standing rail, plaster and panel work, inter-spaced with plate glass mirrors, and two drinking fountains, each equipped with Dixie cup vending machines. A beautiful niche where in stands a piece of Carrara marble statuary is also located here.

Two Grand Stairways. The mezzanine promenade, approached by two grand stair cases, measures one hundred feet in length by twenty-five in width and is decorated with a large dome ceiling and plastered side walls.

From this promenade opens the men's smoking room, leading to the men's toilet, done completely in white tile. The ladies' room also leading from the promenade is twenty-five feet square and is exquisitely decorated with marble wainscot and plaster relief. Faience drinking fountains are provided in both the men's and ladies' rooms as well as two on the main foyer.

An Emergency Hospital. The manager's office, check rooms and an emergency hospital in charge of a trained nurse open from the mezzanine. On the second mezzanine there are the ticket and cloak rooms and toilets as well as a large storage room.

The auditorium is fan-shaped, narrowing as it enters the stage proscenium. It is one hundred and sixty-five feet long and fifty feet wide and sixty feet in height. The seating capacity of the theatre is 3,500, of which 2,000 is on the main floor. The seats are wide and the rows spaced to give the maximum of comfort. Seats and backs of each chair is upholstered in Spanish leather.

The proscenium arch is forty-five feet wide and forty-two feet high. While the house was designed especially for motion pictures, a secondary stage has been provided for singers and musical groups, and is fitted with a colonnade effect, with a large central screen opening and two smaller openings at each side in which magnificent silk plush curtains are hung.

Fire-Proof Construction. The construction of the building is absolutely fire-proof. Gunn-Van Dale Co., Union building, Newark, had the general contract for the erection of the theatre. William A. Kinsey, of 196 Market street, Newark, who has furnished fire escapes for a number of theatres has furnished those providing egress from the Branford.

A Typhoon Ventilating System. A Typhoon installed by the Typhoon Fan Co. provides a constant and adequate supply of fresh air. The fresh air is taken from above the roof and conducted by the use of an immense fan through the radiators. Three separate exhaust fans are located in different points above the ceiling which constantly exhaust the foul air. The mechanical system is such that all the air in the entire building is changed every fifteen minutes.

Four steam boilers installed by William H. Gurney, of Ellision street, Paterson, provide heat during the winter. From them a large steam pipe is carried up and across the building above the ceiling to the fan room located directly above the proscenium arch, where great banks of indirect radiators are placed.

A quadruple system of wiring has been installed which is connected to an immense switchboard, mounted on a platform at the right and back of the screen. On this switchboard are mounted over seventy dimmers all controlled by one master dimmer. A large storage battery set is used to provide an independent supply of current in case of trouble with the general lighting. The house uses 27,000 electric bulbs.

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the domain of the operators—the projection room, rewinding room and the generator room. All are high ceilinged and thoroughly ventilated. Shower bath and toilet arrangements are provided for the operators.

The projector equipment consists of three Power's GB projectors, a stereopticon and a spot light. Two complete generators, each large enough to run the entire equipment are also installed.

A $40,000 electric control organ has been installed. The organ chambers are located to the right and left of the proscenium arch and the peak is directly into the main auditorium through beautifully designed grilles. The console is placed to the right in the musician's stage. The instrument contains approximately one thousand pipes. Warren Yates is the organist and V. C. Vess is his assistant.

Music is also furnished by a symphony orchestra of thirty pieces under the leadership of Jacob L. Rittenband. Music plays an important part in the entertainment.

The plumbing and sanitary features of the theatre are of the most modern type. "Sanymetal" products manufactured by the Sanymetal Products Company, are used in connection with the lavatory doors, hardware and partitions. The plumbing work was installed under the personal supervision of William Spatcher, contractor, of Jefferson street, Newark.

D. J. Shepherd, formerly manager of the U. S. Palace Theatre, Orange, N. J., is the managing director of the Bradford.
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Springfield's New $225,000 Strand Was Opened on the Evening of October 14

The Strand, Springfield, III., new $225,000 picture palace, was formally opened October 14 with the Universal-Jewel production, "No Woman Knows" as the feature attraction.

A most remarkable transformation has been accomplished in the First National Bank building, Sixth and Washington streets. This building was vacated by the bank and acquired by Gus and Louis Keratos for a motion picture house about May 1. What alterations and mechanics have accomplished since can hardly be realized. Suffice to say they have given Springfield one of the finest moving picture houses in that section of the State. Very little of the old building remains.

A skeleton steel frame supporting immense steel girders was erected inside the old building and carried on new concrete foundations, and the walls were anchored to it in such manner as to give them the support obtained in modern steel buildings.

The entire interior floors and partitions were then removed and work on the theatre proper started. It was a difficult feat of structural engineering, but was carried through successfully. The front of the house is of polychrome terra cotta and has a handsome ornamental iron marquee extending out over the sidewalk.

Typhoon and Power Aid

The foyer is lined with beautifully matched marble and decorated in ivory and gold. The interior decorations are especially beautiful old gold, ivory and polychrome being the color scheme. The gold is executed with genuine 14-K pure gold leaf.

The proscenium arch is an open filigree of gold. The ventilation installed by the Typhoon Fan Company has a capacity sufficient to change the air every minute. A $12,000 organ with all the effects of a thirty-five piece orchestra furnishes the music.

Helme and Helme, architects, Springfield, Ill., designed the house, and J. Clyde Evans was the general contractor. The painting and decorating work was in charge of George J. Cappelin. James J. Murphy installed the plumbing and Clyde Kavanagh the electric wiring.

The Strand is lighted by special side lights of varied colored glass and diffusing ceiling domes. In the spacious first floor and balcony seats for 900 have been supplied. In the rear of the balcony is a box for ladies, luxuriously furnished and well supplied with mirrors and other necessities for the fair sex.

The Nicholas Power Company supplied the battery of projection machines and a Minnau Gold Fibre screen completes the equipment.

A Portable Projector

Wanted for Each School

Despatches from Indianapolis announce the formal adoption of visual education by the Board of Education of that city. The film lesson plan extends to every grade school. Each of the seven school districts has been equipped with a portable projector. It is intended eventually to provide a machine for each school.

A committee from the Madison County Farm Bureau of Edwardsville, Ill., has purchased a moving picture outfit to be used on future educational work by the bureau. The machine may be operated either on a 32-volt farm lighting plant or with the usual city current.

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Picture theatre construction has made rapid strides. And to keep pace, it is necessary to know every step in the development of design and construction.

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Picture Theatres Scheduled to Open

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<td>E. B. McCurdy, 400 So. Fremont Ave., Baltimore, Md.</td>
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<td>Blue Mouse</td>
<td>John Hamrick, Blue Mouse, Seattle, Wash.</td>
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<td>W. E. Tebbetts, 1156 E. Grant St., Portland, Ore.</td>
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Will Simplexize Bombay

V. S. Sukthankar, of the Norsuka Kinema Enterprise, 22 Carnac Road, Bombay, India, who has been in session for sometime will very shortly return to his native country as sales representative of the Howells Cine Equipment Company who hold the exclusive rights for the sale of Simplex Projectors and other high grade equipment for India.

Mr. Sukthankar has been in the Simplex factory for a number of weeks learning the construction and repairing of the Simplex Projectors and is now in a position to render efficient service to all Simplex owners at home in his territory.

Hamrick Acquires Globe

Rumors concerning the change of ownership of the Globe Theatre, Portland, Oregon, were verified October 12, when John Hamrick took over that house and closed it preparatory to turning it into a first class first run show shop.

Hamrick will change the name to the Blue Mouse, the same as his successful house in Seattle. The remodeling will cost $30,000 and will include new seats and seating arrangement and a new front, putting the entrance on the corner of Eleventh and Washington streets instead of in the centre of the block.

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American Carbons for American Pictures
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MISCELLANEOUS

WE HAVE RECEIVED a number of high-grade European films and would like to connect with an expert firm who would put these films on the market, or buy them outright. We are also in the market to buy American positives in good condition, and wish to have offerings for good American comedies and dramas. Serious inquiry invited. Moving Picture World, New York City.

Change in Management and Theatres Projected

RECTOR, Ark.—W. M. Ward, Corning has purchased Royal Theatre.

DES MOINES, IOWA.—Harry A. Sherman, Minneapolis, Minn., and L. B. Allen, Chicago, Ill., have leased Empire Theatre. House will open early in October.

NEW LONDON, Ia.—Roy Codner has disposed of his moving picture business to William Ritchey.

BELLEVILLE, Ill.—Washington and Lyric Theatre, owned by Joseph Erber and Philip A. Cohn, East St. Louis, will be transferred to Mullen Building Corporation about September 1.

SHREVEPORT, La.—B. R. Hendricks Company, Cedar Grove, has purchased Liberty Theatre.

GRAND HAVEN, Mich.—Mrs. Celestine Rankins has sold Temple Theatre to American Amusement Company, Union National Bank Building, Muskegon. Company is $200,000 corporation organized for purpose of erecting and operating theatres in various cities in Michigan. Improvements will be made to Temple Theatre.

GENEVA, Neb.—A. R. Kremer has purchased Grand (moving picture) Theatre.

ASHVILLE, N. C.—Southern Engineering Company, Charlotte, has contract to erect one-story fireproof theatre at 6 Bilmore avenue, main auditorium 88 by 100 feet, with seating capacity of 1200, for Ideal Amusement & Investment Company.

NEW YORK, N. Y.—Ralph and Ruth Ulman have purchased four-story moving picture theatre and store building at 2004 Second Avenue for $20,250.

BROOKLYN, N. Y.—Frank A. Keeney has purchased Bay Ridge Theatre, with seating capacity of 2000, for $12,500.

DAYTON, O.—Euelid-Fifty-seventh Amusement Company has leased Auditorium Theatre for 10-year term.

CLEVELAND, O.—Allen Theatre Corporation, Allen Theatre Building, Toronto, Canada, will erect theatre at Euclid Avenue and East 105th street, to cost $250,000.

CLEVELAND, O.—Star Theatre Company, East 9th street and Euclid avenue, has plans by Theatres Construction Company, Garden Theatre, fireproof construction, to be erected at East 18th street and Euclid avenue, to cost $500,000.

NILES, O.—Viscini Brothers, Sharon, PA., have contract to erect two-theatre and office building, 175 by 63 feet, for McKinley Theatre Company, to cost $150,000.

DENNISON, O.—J. L. erected New Philadelphia, for theatre.

CLINTON, OKLA.—C. H. Mahone and Mrs. G. S. James have purchased site for erection of theatre, with seating capacity of 1,000.

OKLAHOMA CITY, OKLA.—New community theatre and offices, 35 by 125 feet, will be built. Address city clerk.

CORYVALLIS, Ore.—F. G. McFadden has contract to erect theatre, with seating capacity of 1,000, for Frank Leiby, Potstown, to Corvallis Amusement Company, to cost $100,000.

ERIE, PA.—Rowland & Clark interest have leased Majestic Theatre. House will be reconditioned.

GLENSDIE, Pa.—Potts Brothers & Cooper, 129 North Eleventh street, Philadelphia, have contract to erect one-story moving picture theatre, 45 by 108 feet, on Mt. Carmel avenue for Glessly Realty Company.

HARRISBURG, Pa.—Bernard E. Starr, Spooner Building, is preparing plans for one and two-story rear addition to moving picture theatre, 18 by 56, for $100,000.

HARRISBURG, Pa.—Central Construction Company, 222 Market street, has contract to make interior alterations and build side addition, 120 by 25, to Regent (moving picture) Theatre at Fourth and Market streets for P. Magaro, to cost $30,000.

JOHNSTOWN, Pa.—Fareus Brothers, Lyric Building, Pittsburgh, have plans by A. M. Nirdlinger, for three-story brick theatre and apartment building, 10 by 25 feet, to be erected at Fairfield street and Avenue E.

LEBANON, Pa.—G. H. Greiner, 826 Cumberland street, has contract to erect two-story theatre, store and hall building, 66 by 183 feet, at Ninth and Cumberland streets for Penn Sciasit Amusement Corporation, 520 Walnut street, to cost $7,000.

NANTICOKE, Pa.—Brieg Brothers, Scranton, have contract to erect one-story balcony moving picture theatre at 441 Main street and Broadway for Comollly & Quigley, Rex Theatre Building.

PHILADELPHIA, Pa.—John G. Gibson, owner, Standard Theatre, 12th and South streets, has purchased Dunbar Theatre, south-west corner Broad and Lombard streets, from Dunbar Amusement Company. The building was erected 18 years ago, is a one-story and lobby structure, 78 by 132 feet, was condensed during the war, at a cost of $25,000.

PHILADELPHIA, Pa.—Hoffman-Amusement Company, Finance Building, are preparing plans for Hoffman Theatre, with seating capacity of 2,500, to be erected at 1825-35 Market street.

PHILADELPHIA, Pa.—Henry P. Schneider, 5717 Old York road, has contract to erect one-story moving picture theatre, 78 by 125 feet, at Sixth and Jackson streets, for Jacob Wolf, to cost $12,000.

PHILADELPHIA, Pa.—W. Levin has contract to erect moving picture theatre, 70 by 95 feet, west side 84th street, below Eastwick avenue, for S. Chaim, to cost $25,000.

PHOENIXVILLE, Pa.—Mr. & Mrs. Tizor, Lafayette Building, Philadelphia, have plans by David Levy, 116 Real Estate Trust Building, Philadelphia, for alterations to theatre here.

PITTSBURGH, Pa.—Rowland & Sthaler Theatre, have purchased on 335-37 Fifth avenues as site for erection of large theatre.

POTTSVILLE, Pa.—George W. Bennet has plans for a treasurer, one-story theatre at 620 Hawn, Hennes & Company, Finance Building, Philadelphia, for one and three-story brick moving picture theatre, store and office building, 68 by 167 feet, to be erected on High street near Hanover, to cost $50,000.

READING, Pa.—Mrs. Annie G. Fricker has transferred title to Lyric Theatre to her two daughters.

READING, Pa.—Fred Ehrsam, 23rd street and Perkiomen avenue, will erect moving picture theatre.

SOUTH PARK, Pa.—Keystone Amusement Company, have plans by John Reilly, Potstown, for one-story brick moving picture theatre to be erected on Market street.

BEAUMONT, Texas.—Herman Weber has plans by E. G. Frye, McBain Building, for one-story and gallery brick-moving picture theatre for colored people, to cost $25,000.

ELMIRA, N. Y.—W. W. Gray has contract to erect moving picture theatre. Address W. B. Ellett.

CHARLESTON, W. Va.—Southern Engineering Company has contract to erect three-story brick and reinforced concrete theatre, 95 by 225 feet, with seating capacity of 2300, on Summerville street for T. L. Kearse Circuit of Theatres, Strand Theatre 220.

FAIRFAX, W. Va.—S. H. Jackson will erect brick moving picture theatre and apartment house.

KEYSTONE, W. Va.—J. P. Partlow has plans by R. M. Bates, Cammock-Watts Building, Huntington, for theatre and apartment building, to cost $70,000.

MULLENS, W. Va.—Spicer Amusement Enterprise has plans by Garry & Sheffly, K. & M. Building, Bluefield, for two-story brick moving picture and vaudeville theatre, 50 by 124 feet.

PRINCETON, W. Va.—Spicer Amusement Company has plans by Meannie & Handloser, R. P. Building, for theatre, to cost $450,000.

LARAMIE, Wyo.—Ralph Little and Fred Frick have taken over Laramie Movie House.
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This label on your motion picture camera means that the world's most reliable motion picture apparatus corporation and the most authoritative and trustworthy individual stand behind its quality.

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Dear Mr. Cassard:

HURRAH! HURRAH!

I just must shout it. FOR SEVENTEEN YEARS, I HAVE WANTED A PERFECT PICTURE. I HAVE IT RIGHT NOW—ON MY SCREEN AT THE OHIO THEATRE, INDIANAPOLIS. The most wonderful, beautiful, amazing, enchanting, satisfying picture light imaginable. I am so pleased I want to rave over it.

IT IS A NEW EPOCH IN MOTION PICTURE BETTERMENT, AND ALL CREDIT IS TO THE NICHOLAS POWER CO., and your new model POWER'S MACHINES WITH HIGH INTENSITY LAMPS—JUST INSTALLED.

We Exhibitors have been behind the times. Directors, Photographers, Studios, have made wonderful progress in lighting effects, while we have kept on, year after year, with the same inane dim picture shadows.

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Very cordially,

F. J. Rembusch Enterprises,
The Star the Whole World is Talking about in

A great modern society drama written especially for her

Pola Negri

in

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"Exit-the Vamp!"

MISS CLAYTON'S best picture since "Young Mrs. Winthrop."

A story specially written for her by Clara Beranger, who wrote "The Gilded Lily."

You who showed "The Gilded Lily" know that this author gives her stories the unique angle that means big box-office results.

You who have shown Miss Clayton's pictures know that this star has no equal in wholesome, delightful, dramas in which she portrays the highest type of American womanhood.

A picture like this is the best possible antidote to censorship.

It is the best possible antidote to bad business.

Cast includes T. Roy Barnes and Theodore Roberts.

By Clara Beranger.

Directed by Frank Urson.

Paramount Picture
You’ve Asked For It—Here It Is!

Adolph Zukor presents

Thomas MEIGHAN

in

"A Prince There Was"

"GIVE us more pictures like 'The Prince Chap!' you’ve said.
All right, here's one. Like it in heart appeal, in warm human interest, in wholesomeness.
Different in plot, in situation, in character. With a punch all its own—with a thrill for the nerves and a tingle for the heart.
After you've shown it you'll say:
"Give us more like 'A Prince There Was!'"

Based on the play by George M. Cohan and the novel "Enchanted Hearts," by Darragh Aldrich. Scenario by Waldemar Young. Directed by Tom Fornan. Cast includes Mildred Harris.

A Paramount Picture
The Million Dollar Question
Lois Weber's Greatest Picture

What Do Men Want?

Opens
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Take a story by Holman Day, famous author.

One that was published in a magazine read by millions.

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You'll have a picture that all will like and want to see.

You'll have pictures like "The Flaming Trail" and "Cupid, Registered Guide," now ready.

They are different.
ERNEST TRUEX, brilliant little comedian, shining star of “Six Cylinder Love,” one of the biggest hits that the New York stage has had in some time, now presented in three two-reel comedies that are full of fun without being slap-stick.

Ask the nearest Pathe Exchange for a screening of “Little, But Oh My,” “Stick Around” and “The Bashful Lover.”

“Little, But Oh My,” the first, is a football picture. It’s timely. See it. Get it!
A SURE-FIRE BOX-OFFICE ATTRACTION!!!

CRITICS UNANIMOUSLY AGREE THAT

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FEATURING

HENRY B. WALTHALL and MARY ALDEN

is an entertaining, high-class feature production.

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"ADMIRERS OF HENRY B. WALTHALL WILL BE THOROUGHLY SATISFIED WITH "PARTED CURTAINS."

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Metro purchased so few because it found only those few to possess the exceptional qualifications to make them worthy of election of the company of Metro productions.

Exhibitors know this: that Metro will only take the best. And they know the corollary, that if Metro takes a picture, that picture is foreordained a smashing success.

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"FIGHTIN' MAD"

This production was elected to join the thirty-three previously scheduled Metro pictures for the customary Metro reason.

For the reason that it is a Big Fellow; that it breaks away from the very start like Man O' War, and races through six reels of the most astonishingly swift action ever filmed. For concert-pitch suspense, for rapidity of story-movement, abruptness of surprise, chair-gripping tension of action, "FIGHTIN' MAD" stands alone. Do you wonder why we elected it?

Why, "FIGHTIN' MAD" just HAD to be elected!

FIGHTIN' MAD

A Super-Special of the Great Outdoors with a notable cast including

William Desmond  Rosemary Theby
Virginia Brown Faire  William Lawrence

Remember METRO WEEK NOV. 20-27

A super-special of the great outdoors.
A story that has the lightning action and telling power of Dempsey’s infighting.
Charged with adventure and romance, swift shifts of fortune; rich in picturesque color.

Written by H.H. Van Loan, author of “The Virgin of Stamboul”
Directed by Joseph J. Franz, under the personal supervision of Robert Brunton
Photographed by Harry A. Gersted

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Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Managing Director.
Better get "FIGHTIN' MAD" first and let your competitor get fightin' mad because he didn't.

METRO is ready to give you full particulars about the picture now.

Remember METRO WEEK ~ NOV. 20-27
RIVOLI
NAZIMOVA
IN "CAMILLE"

Remember
METRO WEEK
Nov. 20-27
The RIVOLI, in New York extended its run

These Press Tributes Show Why:

"Her Camille is a new creation, and her audiences find themselves absorbed in pages out of real life, as Nazimova reveals the character."—EVENING TELEGRAM.

"She gives an unusual interpretation, fascinating as a study in accent in the silent drama."—HEYWOOD BROUN, THE WORLD.

"It is worth looking at."—ALAN DALE, NEW YORK AMERICAN.

"The all-but-breath-taking beauty of the series of close-ups of Nazimova, the apple-blossom scenes of Camille and Armand, and the deathbed scene, these are the highlights of Nazimova's 'Camille'."—NEW YORK JOURNAL.

And so do these Trade Estimates of its Earning Power:

"A definite box office bet... 'Camille' should bring in a tremendous lot of money at the box office."—WID'S.

"'Camille' should prove one of the season's greatest cinema attractions."—EXHIBITOR'S TRADE REVIEW.

"Nazimova has come into her own again... A picture almost flawless."—MOTION PICTURE NEWS.
Right on the heels of the 
FOUR HORSEMEN 
OF THE APOCALYPSE

has come 
another 
sweepingly 
successful

REX INGRAM 
Production

The CONQUE

ASK TO SEE IT. 
LOOKING MEANS BOOKING

Adapted by JUNE MATHIS from 
BALZAC'S novel "Eugenie Grandet" 
Photographed by JOHN F. SEITZ

METRO WEEK
Aside from What We Think of it—

"It is also an advance on Mr. Ingram's work in 'The Four Horsemen.'

"One of the most consistently beautiful things the motion picture makers have yet shown.

"Anyone who wants to put forward an example of what our own producers can do... in competition with some of the things that have come to us from across the water, can safely rely upon that desperate scene... where the miser finds himself imprisoned with his hoarded gold.

"He has first-rate assistance from his actors. Alice Terry... is always human and interesting. Rudolph Valentino has been given a part... which he brings to life effectively and attractively... Ralph Lewis... makes the miserliness of Pere Grandet... convincingly natural.

"It is all managed with the kind of imagination that turns out top-notch horror stories—the kind we are in the habit of expecting only from Germany."

—From the October issue of Exceptional Photoplays, published by the National Board of Review.

RING POWER

METRO

November 20-27
It's a national habit about the last week in November.

We're no exception to it. We're talking turkey, too.

We're pointing out to exhibitors that we've set aside a week in which the most luscious film fowl ever raised is going to be carved.

We're urging them to engage their seats at the table now, to assure their getting their slice.

It's bound to be a good slice of profit, if you play only Metro pictures during Metro Week.

That's Why.

Metro Week
November 20-27
is the Theatrical Thanksgiving Season.
R-C Pictures Bring Prosperity

R-C Pictures are good, clean pictures. They bring prosperity to all exhibitors. Satisfied patrons are the rule wherever they are played. R-C Pictures present life as it is.

R-C Pictures are the pictures for mothers, wives, sisters and sweethearts—they are red-blooded, human, throbbing pictures that men enjoy.

Star productions with Pauline Frederick, Doris May and Sessue Hayakawa, and directors' productions by Louis J. Gasnier and William Christy Cabanne, produce real box-office results.

R-C Pictures Corporation
723 Seventh Avenue, New York
Mr. Kunsky's
VERDICT

John H. Kunsky
Theatrical Enterprises
Detroit, Michigan
October 24, 1911

My dear Mr. Fairbanks,

I think you are justified in asking me to endorse the action of your shareholders in the decision of the Board of Directors to accept the purchase of the stock of your company by the United Artists Corporation. I am in entire accord with your action and believe it was the best possible solution for the interests of your company and the public at large, as well as the stockholders.

Yours very truly,

John H. Kunsky

The Three Musketeers

Douglas Fairbanks

Based on the novel by Alexandre Dumas

Opened October 24, 1911

Detroit, Michigan

Mr. Thomas, Kuntzler Co.,

Theatre, First Avenue, Detroit, Michigan

Mr. Kunsky, the actors, and the entire organization of the new company, are the very best and, with the best public, I am sure will have a most estimable success.
Here is the greatest

MARY PICKFORD

picture ever released

"Little Lord Fauntleroy"

A book that has delighted millions; a story that lives in the memory of all the men and women who were yesterday's children, made into a glorious film for the joy of young and old the world over.

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SCENARIO BY BERNARD MC CONVILLE
PHOTOGRAPHY BY CHARLES ROuster
DIRECTION BY JACK PICKFORD AND ALFRED E. GREEN

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CHARLIE CHAPLIN
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D.W. GIFFITH
HIRAM ADAMS, PRESIDENT
GENNETT PICTURES CORPORATION presents a picturization of

REX BEACH'S
famous Alaskan railroad novel
"THE IRON TRAIL"

Directed by R. William Neill
Scenario by Dorothy Farnum
Photographed by Ernest Haller

Cast includes

WYNDHAM STANDING
THURSTON HALL
REGINALD DENNY
ALMA TELL

THE THRILLING, MELODRAMATIC STORY OF THE BUILDING OF A RAILROAD IN ALASKA—A SPLENDID OPPORTUNITY FOR THEATRE EXPLOITATION, COMBINING A FAMOUS AUTHOR'S WELL-KNOWN NOVEL, AN UNUSUAL SETTING FOR A STORY, A STRONG CAST, AND A PICTURESQUE AND POWERFUL PRODUCTION.

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“I ACCUSE”

ABEL GANCE’S

SENSATIONAL PRODUCTION

A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH
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Charles L. Stephenson, the Amusement King of Canada, says: "It's the Best Curwood Picture I Ever Saw—and I've Seen Them All."

W. C. Shellenberger.

ARROW OFFERS

JAMES OLIVER CURWOOD'S
Northwoods Masterpiece

The GIRL from

Produced by Pine Tree Pictures Inc.
Directed by Dell Henderson

"This Picture is Worth its Weight in Radium.
You can Change My Contract Any Time You Like, and Insert the Word 'Forty' in Place of the Word 'Four'."

STEPHENSON'S ATTRACTIONS
CHAS. L. STEPHENSON
Jane Eyre

A HUGO BALLIN PRODUCTION
from the great novel by CHARLOTTE BRONTÉ
with MABEL BALLIN and NORMAN TREvor
PRODUCED BY HUGO BALLIN PRODUCTIONS Inc.

HODKINSON
SELECTED PICTURES
WHAT THE MORNING TELEGRAPH

Is as charming as the lover of Charlotte Bronte would want it to be. A photoplay of unusual beauty -- with all the weird mystery and tender romance of the story preserved.

EXHIBITORS HERALD

A well staged and delightfully photographed picturization of Charlotte Bronte's great novel.
CRITICS SAY

WIDS
Excellent Production of Famous Love Story -- Should be sure fire with women patrons. Best thing Hugo Ballin has yet produced for the screen.

MOVING PICTURE NEWS
A very able piece of direction. A pictorial triumph. So out of the ordinary that it stands almost alone.
HUGO BALLIN production

JANE EYRE

It is a great pleasure to offer to Exhibitors for Hodkinson Month such a wonderful production as "Jane Eyre."

Hugo Ballin has given to the screen one of the finest achievements of the year -- a picture that every exhibitor in the country can book and be assured of a profitable box-office return.

HODKINSON
SELECTED PICTURES
"THE SUPREME AUTHORITY"

WEBSTER'S
NEW
INTERNATIONAL DICTIONARY

Charles (Chic) Sale
living seven different characters
in
"HIS NIBS"
as a pictorial
definition of
"exceptional"
Independents Get Sure-Fire Box-Office Winner

CHARLES (CHIC) SALE
living seven different characters
in
“HIS NIBS”
AN EXCEPTIONAL PICTURE

A Few Reasons Why It Will Be a Money-Maker!

THE STAR:
Foremost delineator of rural types on the American stage, whom the press has lauded for years as the elite of artists, seen for the first time in motion pictures. He has never played anywhere but “big time.” NOW every hamlet may see the star they have always loved and read about.

THE THEME:
Absolutely different than anything the screen has ever seen—a distinct novelty. So unusual that no other film in the industry will be in competition with it.

ITS APPEAL:
The most refreshing picture ever shown:—every person in every audience will be entertained, and will admit it. The trade papers unanimously gave it 100% criticism—and extended themselves beyond that. The Photoplay With a World Wide Appeal.

CLEAN AND WHOLESOME:
A positive censor-proof production everywhere because it is clean and wholesome.

ITS SCOPE:
“His Nibs” is so exceptional in entertainment value it will be booked in the biggest first-run theatre and in the smallest house. Its appeal is not “over the heads” of any audience. Many offers have been received to road-show it; the picture lends itself wonderfully to this angle.

THE EXPLOITATION:
Never has a production been exhibited which has greater exploitation possibilities. (Exploitation experts unanimous in stating opportunities are extraordinary.) Exceptional Pictures Corporation is cooperating in the preparation of the most complete press book and the finest line of accessories ever offered with a States Rights picture.

WIRE, PHONE OR CALL
Buy your territory
and hold your first-run until January
to get the benefit of one of the biggest advertising campaigns ever instituted in Trade Papers, Regional Motion Picture Publications and National Publicity for a State Right Production

“HIS NIBS” SYNDICATE, Inc.
L. L. HILLER, President
Longacre Building
42nd Street and Broadway
New York City
Another Borzage Ten-Strike

The name tells it—and it lives up to the name from Hell to Breakfast. It has everything:

—A Great Cast—
—Enough Plot for a Half-Dozen Ordinary Pictures—
—The Inimitable Borzage Direction—
And AMERICAN Photography!

What more could there be?

Adapted from that great success, "Immediate Lee," it has been entirely re-edited, rebuilt and retitled, and the paper and advertising are bang-up.

You know good Westerns—so do we. This one—they'll eat it up! We think it as good—or better than "Silent Shelby," and

"SILENT SHELBY"

Is Going Like Wildfire

We told you it would do. It has exceeded all expectations. It has proved to a lot more exhibitors that when the public is as discriminating as now—show "Americans" and you can't go wrong.

Both these money-making pictures are available now at the following exchanges:

SAVINI FILMS, INC., ATLANTA
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MERIT FILM COMPANY, DENVER
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AYWON FILM CORPORATION, NEW YORK CITY
A COMING EVENT CASTS ITS SHADOW BEFORE

Announcing JACKIE COOGAN in his own productions America's Leading Picture Theatres are Now Contracting for the Series of FIVE JACKIE COOGAN PRODUCTIONS. Now Completed "MY BOY"

Claude Gillingwater as Capt. Bill
Jackie Coogan, as the immigrant.

--a chapter from the page of Life surrounded by the love of a hardened old sea dog for a helpless child immigrant
BIG BOY WILLIAMS

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Caught in the clutch of the desert!

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Story by Kate Corbaley
Scenario by Arthur Zellner
Directed by Arthur Rosson

His rival in love mortally wounded—he forgot all and turned avenger!

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CHARLES (Buck) JONES
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A romance packed with action and startling situations
Story and Direction by Jacques Jaccard
Theatre Owners' Chamber of Commerce

Extends
A Cordial Invitation
To You
To Attend Its
Second Annual

Dinner-Dance
To Be Held In
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Reservations limited to 2,000 orders filled as received
Theatre Owners' Chamber of Commerce, 723 7th Avenue
WE OUGHT TO OFFER

$1,000,000 REWARD

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Never before in the history of the industry has a photoplay been accorded such lavish praise from so many and so varied sources.

Lewis J. Selznick presents
"A MAN'S HOME"
Ralph Ince
Production
from the play by Anna Steese Richardson and Edmund B. Gwenn
Scenario by Edward J. Montagne
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Dec. 1st, 1921

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THE SOUL OF MAN

DIRECTED BY

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Oh! What a Joy Ride!

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Buster Sure Rocks the Boat and He'll
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Keaton's funniest—and his second 2-reel comedy for First National. If you haven't played his first, "The Playhouse," burn up the road to the nearest Exchange.

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Presented by Joseph M. Schenck. Written and directed by Buster Keaton and Eddie Cline.

A FIRST NATIONAL ATTRACTION
"Hail the Woman"—Ince's Supreme Effort

Prominent Producer Announces New Standard in Bigger and Better Productions—Rests on Verdict of the Public

We are living in a period when people in all walks of life from one end of the world to the other are turning critical eyes upon well-established and accepted standards. The spirit of the renaissance is upon us: the world is struggling for a rebirth of idea, and old standards are being carefully weighed so it is not surprising that we motion picture producers should have been called upon to establish a new standard.

Tersely expressed, the challenge of the public has been "to produce bigger and better pictures." Thus it is that in the spirit of accepting this compelling challenge for a higher standard that has steadily grown in volume during the year, I have produced "Hail the Woman."

To me, "Hail the Woman" symbolized the answer of the entire motion picture industry to the world wide cry of newer and higher standards in all lines of human endeavor. And I say this with a full realization of the enormity of the task I have undertaken, the establishment of a new standard in an entire field of art.

* * *

Yet, I offer "Hail the Woman" as a new standard where the standard has already been placed high, with every confidence that it will be so accepted unhesitatingly by critics both within and without our art industry.

This production has been created with universal audience requirements. If my judgment is of any worth, this picture will attract and completely satisfy not only the urban clientele or the rural audience or any particular, individual class, but everyone, everywhere, and at any time. I am further convinced, basing my conclusions on years of experience and a careful analysis of the trend of the times, that it will meet with more complete public approbation and will give rise to more word of mouth advertising than any production with which I have ever been connected. This unique story is unfolded like the book of life itself, through the genius of a brilliant company of screen players. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Tully Marshall and others have given their best in an almost religious interpretation of the characters of flesh and blood that live through this deeply emotional play. I am proud of their splendid achievement.

* * *

I need not dwell upon the wonderful theme of this tremendous drama of American life as woven into "Hail the Woman." I need only reiterate that in "Hail the Woman," I confidently submit what to my mind will be greeted as a new standard in the art of the motion picture. For myself, I know that it is my supreme effort, and I can only ask in all sincerity that every individual having the future of our great industry at heart carefully notes the manner in which this production is received by the great mass of picturegoers. Then let a verdict be rendered as to whether this is the type of production for which picturegoers in general have been groping.

Thomas H. Ince

By C. Gardner Sullivan
Directed by John Griffith Wray
Photographed by Henry Sharp
Supervision of Thomas H. Ince

Distributed by Associated First National Pictures, Inc.

Released on the Open Market—Available to All Exhibitors
“A Colorful Tale of the Arctic Ice Fields”

Exhibitor’s Herald

ABSORBING ENTERTAINMENT


SMASHING MELODRAMA

“Smashing melodrama developed suspensefully through a smooth continuity to a satisfying climax. Bosworth’s role fits him to a T. The work of the entire cast of well known players is competent. The scenic backgrounds, especially the ice fields in the Northern Seas and the ice bound vessel, are remarkable. Here is a picture that will rank with the best.” — Moving Picture World.

ICE VIEWS IMPRESSIVE

“A melodramatic attraction of absorbing interest, cleverly directed, handsomely photographed, and presenting a cast of talented players. An original twist to the plot, element of suspense developed in masterly fashion. Its sympathetic sway never slackens. It carries a decided thrill and the climax pleases everybody. Bosworth is at his best. The ice views of the frozen north are particularly impressive.” — Exhibitor’s Trade Review.

A COLORFUL TALE

“Plenty of color and atmosphere—incidents add punch. Bosworth’s work is up to requirements.” — Motion Picture News.

Hobart Bosworth Productions, Inc.

presents

HOBART BOSWORTH

in

“BLIND HEARTS”

By Emilie Johnson

Scenario by Joseph Franklin Poland
Directed by Rowland V. Lee

Distributed by Associated First National Pictures, Inc.

Released on the Open Market
Available to All Exhibitors
NEWS!

What really happened at the Chicago “Get Together”

All the news of this most important exhibitor meeting is told in

The “Get Together” Issue

of

“THE FRANCHISE”

The Official Organ of Associated First National Pictures, Inc.
Come Let Us Reason Together

It has been our custom through the years to praise as we saw merit and high example, and to blame when we saw unfairness and error. In accord with this custom we commend as an absolute inspiration to the industry, the conduct of the get-together convention of the Associated First National Exhibitors in Chicago last week.

It is a complete and a practical demonstration that it is possible for a big organization to mind its own business, and mind it so well that no aid is necessary from the outside investigator or the appointed commission that assumes the power of a Congressional Committee without its responsibilities.

There were problems which First National had for solution, as there always are problems with big organization, and instead of securing a massed band of five hundred pieces and going in for torch-light processions and oratory from coast to coast they sat down as business men and reasoned it out.

Subfranchise holders grouped themselves according to their territories, and without influence or suggestions from outside sources they decided in an orderly and proper manner the best basis for a fair adjustment of all business differences. When these decisions were reached, reports were made to the entire convention. In this manner a foundation was laid for the adjustment of all future differences by a home rule policy which replaces red fire with reason and sensational grandstanding with sane business.

It is true that in a business that goes in for the spectacular to sell goods to the public there is sometimes a tendency to embrace the picturesque as a solution for difficulties, but when it is realized, as it was in Chicago, that meddlesomeness and outside interference is "just plain ridiculous" there is cause for congratulation.

It is a firm and successful stand against the idea of a circuit court of volunteer judges troop- ing around the country, trying each company and each organization in turn, in order that through the turmoil in print will come publicity and prominence. When the time arrives, which Heaven forfend, that our organizations are unable to adjust their own affairs within themselves then they may properly call for help.

We commend First National's example to all elements of our business. A definite business policy has been laid down and it is a policy which should be, and unquestionably will be, far-reaching in its effect.

It will serve also, in a broad way, to encourage our business into the belief that as an industry we can settle all our differences and adjust all of our difficulties by sitting down together and permitting reason to take command. A necessary preliminary is an attitude of fairness of mind on both sides, a willingness to mutually concede the rights of each other. A program of cooperation will then be possible. It will abolish the politics within and will then enable us to get rid of the politics without. Those of our leaders who fail to realize the absolutely certain trend of our business toward this condition will fall. Those who contribute sincerely toward bringing about this cooperation will be rewarded by the respect of the responsible men in our business and the personal satisfaction of having aided in the upbuilding of the business side of the screen.

Arthur James
High Spots in Week’s News

Famous Players replies to charges of Federal Trade Commission, admitting many of the allegations but denying any intention of restraining trade.

U. S. Senate definitely decides to remove 5 per cent. film rental tax.

U. S. Senate resumes its hearings on the tariff.

William A. Brady wins over censorship advocates in a clash before Detroit women.

N. A. M. P. I. perfects a permanent traffic organization out of an emergency measure.

Princess Henrietta Sava-Goiu, literary light, visits this country and may take up picture work.

“Humoresque” wins the Photoplay Magazine’s gold medal as the best picture produced in 1920.

Tampa, Fla., hurricane only temporarily closes the picture houses.

Balaban & Katz’s new Chicago Theatre, just opened, astonishes with its beauty and size.

Los Angeles theatres are well prepared to battle against striking musicians.

Hollywood will have a library with books devoted only to the industry.

Contracts for the consolidation of the City Wide Amusement Company and Skouras Brothers’ Theatres may be signed this week in St. Louis.

Cecil H. Hepworth, English producer, visits Canada to learn why the Dominion prefers American films.

Henry Kolker leaves to produce F. Marion Crawford stories in Italy.

Prosperity continues in Western Canada.

William F. Sweeney sues the Pine Tree Pictures Corporation for $25,-000 over injuries sustained in the Biograph studio.

Nicholas Widder wins a court verdict of $6,081 from Gilbert M. Anderson.

Tom H. Boland praises the tact and executive ability of Manager Brain of First National’s Oklahoma City exchange.

New York State’s incorporations for the week have a total capitalization of $161,000.

Proctor employees share in insurance planned in connection with theatres.

Jesse D. Hampton offers a salesmanship prize to Pathe or Associated Exhibitors forces.

Five units begin big specials at Metro’s Hollywood studios.

Two Pola Negri-Paramount pictures, “The Last Payment” and “The Red Peacock,” are promised for December and February.

Jerome Storm will direct future Jackie Coogan productions.

Metro predicts this year's Metro Week will dwarf the 1920 success.

Jacqueline Logan, former “Follies” beauty, wins a long term contract with Goldwyn.

Exceptional Pictures Corporation starts a Saturday Evening Post campaign on “His Nibs.”

Metro’s “Camille” breaks Famous Players Canadian Company’s booking record.

Sol Lesser is in New York to arrange for distribution of Jackie Coogan’s “My Boy.”

Increasing business is largely responsible for the new R-C nickname, “The Smiling Organization.”

“Buck” Jones becomes Charles Jones at christening in Los Angeles.

Viola Dana prepares for the starring part of Irvin S. Cobb’s “The Five Dollar Baby.”

Hodkinson observes fourth anniversary by opening twenty-four exchanges.

Honduras consular general signs a contract to handle Pathe product in Central America.

Remarkable tie-ups arranged for Sennett’s “Molly O.”
THE film rental tax is to go. That was decreed by the Senate late in the evening of November 1, following a lengthy speech of explanation by Senator Reed Smoot of Utah sponsoring the repeal. This action, however, was effected only after an attack on the producers by Senator McCumber, ranking Republican member of the Finance Committee.

The industry had rather a narrow “squeak” of it. On Monday the odds were the other way. Jack S. Connolly, national representative of the National Association of the Motion Picture Industry, spent all of Tuesday at the Capitol conferring with leaders both among the Republicans and Democrats. With the assistance of Senators David I. Walsh of Massachusetts, Peter G. Gerry of Rhode Island, and Senator Simmons of North Carolina, on the Democratic side, the proposal of Senator Smoot finally prevailed. This move to repeal the tax could easily have been defeated, had the Democrats demanded a yea and nay vote, it was said, but they were inclined to join with Senator Smoot.

Following the adoption of the repeal provision, as Mr. Connolly was leaving the Capitol, he was congratulated on having been favored with this action by the Senate and on the straightforward way in which he had got the matter before the Senators.

When Senator Smoot announced that he had been instructed by the Finance Committee to propose this change, Senator Simmons of North Carolina, ranking Democratic member of the committee, asked him to explain the matter.

“In this bill,” said Senator Smoot, “all theatres are taxed, first, upon their seating capacity. They pay a tax not merely upon the seats that are occupied but upon every seat in their houses. In the next place they are taxed on all admissions 10 per cent. There has also been a tax upon the films, which is passed on to the man who runs the moving picture theatre, as the films are leased by the great corporations that produce them and is possible for the lessors to pass on the tax and so every moving picture theatre man in the United States who shows one of these films pays 5 per cent. It seemed to the committee that these two special taxes and a corporation tax and then an income tax, it was overdoing the thing to impose a further tax. These five different taxes were placed upon this industry, of course, during the war, when we thought that they afforded a splendid way of raising money to be collected monthly, and there was no special objection, but they have come to us and notified the committee that under the taxes imposed it was next to impossible for them to live and today we find that about one-third of the moving picture houses of the country, particularly the small ones are closed up.”

“Remember, Senators,” Senator Smoot warned, “conditions in the remainder of the country are not the same as they are in the District of Columbia. This is the seat of government; the employees are paid here whether or not there are hard times everywhere else in the country; in fact, the harder times are in the United States, at large, the better it is for the government employe in the District of Columbia. We find that of the little picture houses that have been located in small towns all over the United States, many of them bearing four and five different taxes, one-third of them have closed up.”

Amend Revenue Law
(By Wire to Moving Picture World)
Washington, D. C., Nov. 2.
The Senate late today amended the revenue law to exempt community picture theatres from admission taxes.

Senator McCumber declared that while he agreed that this tax may work a hardship on the houses in the little country towns, he wished there was some way in which Congress could tax the manufacturers—tax those moving picture centers that can afford to pay hundreds of thousands of dollars of salary to any ignoramus who has the ability to make faces or wobble his eyes, or to pay one or two hundred thousand dollars of salary to any ignorant girl who can make goo-goo eyes for a picture.

“I try not to be a crank and I possibly am as liberal as most people, and I can see many educational benefits to be derived from these moving pictures,” he added, “but I can also see the wicked side of it, the depraved side of it, and much of this depravity comes from the excessive salaries that are paid to actors and actresses.”

Senator McCumber suggested to Senator Reed that he devise some means by which the government can get some compensation out of these companies. Senator Smoot declared that the former expressed his thoughts, “I have not the least sympathy with the producer of the films,” he said, “I have not the least sympathy with the paying of unheard of, unjustifiable wages paid those moving picture stars.”

However, Senator Smoot continued to show the advantages that would result for the exhibitor if the repeal action was taken. It was suggested by Senator Reed of Missouri that the theatres could better be assisted if the tax was taken off the seats and the admission taxes reduced.

After further discussion along this line a vote of the Senate was taken and the tax was ordered lifted. The bill, upon being passed by the Senate, goes to conference. That means that a conference committee consisting of three Republicans and two Democrats from the Senate and House Ways and Means Committee will enzymes to iron out the differences that have arisen by reason of the many amendments made by the Senate to the bill as it passed the House. The lower branch did not provide for the rentals tax repeal and the Senators will have to convince the Representatives that this is a worthy action.

Fight Film Promoters
The newly-appointed vigilance committee of the National Association of the Motion Picture Industry will confer this week with representatives of the American Bankers’ Association and Investment Bankers’ Association of America to plan a concerted drive against fake “movie” stock promoters. The meeting will be held at the Uptown Club, 17 East Forty-second street, at 12:30 p.m., Friday, November 4. Martin J. Quigley of Chicago, chairman of the committee, will preside.

The bankers will be represented by members of the protective committee of the American Bankers’ Association and the industrial securities committee of the Investment Bankers’ Association of America.
PERMANENT emergency film traffic organization, covering the entire United States, with standing committees in each exchange territory, ready to function at a moment's notice in the event of any future interruption to railroad shipping facilities, has been established by the National Association of the Motion Picture Industry.

This traffic organization is an outgrowth of the recent railway strike scare. It was hurriedly called into being by the National Association's transportation committee, P. H. Stilson, chairman, at the request of President William A. Brady, and was thoroughly prepared to meet the threatened crisis long before the railroad brotherhoods decided to call off the walk-out which had been scheduled for October 30.

When all the danger of an immediate railway strike was removed last week, Chairman Stilson conferred with members of the transportation committee and with President Brady and Executive Secretary Frederick H. Elliott, as to the advisability of continuing the nation-wide traffic organization as a permanent body. It was decided that such an emergency staff in each key center, co-ordinating with the National Association traffic head-quarters in the event of any future interruption of the customary film transportation facilities, would be of great benefit to the industry. All traffic managers and exchange men's organizations have accordingly been notified to keep their traffic organizations intact.

**Expect Consolidation**

Contracts for the consolidation of the City Wide Amusement Company and Skouras Brothers Theatres will be signed this week, unless there is a last minute hitch in negotiations. If the plans go through as arranged, a new corporation, probably styled the St. Louis Amusement Company or Skouras Brothers Theatres Company, will be launched that will control or supply picture service for thirty-four of the city's leading theatres and airdomes. It will far surpass any similar organization in local amusement history. The deal would affect theatres valued at $3,000,000.

Mr. and Mrs. Emil Flugrath, the parents of Shirley Mason, enjoy watching their dainty and talented daughter at work at the Fox West Coast studios. They have two other daughters who are stars of the screen, and Mr. Flugrath has said he might write a book some day on "The Care and Feeding of Stars."

**Manitoba Prosperous**

A continuation of prosperous conditions in Western Canada is indicated in a statement by T. A. D. Bevington, of Winnipeg, superintendent of amusements for the Province of Manitoba. Bevington announced that the Manitoba Government had received $300,000 during the past twelve months in amusement tax returns from Manitoba theatres. Statistics showed that the people had spent $3,300,000 for theatre amusements during that period. This was slightly less than for the previous twelve months when $3,763,380 was expended.

Just because Katherine MacDonald, the First National star, has a name suggestive of bonnie heather, she seems to be regarded by motion picture fans as a Scotch edition of the Encyclopedia Britannica. For foolish questions her daily mail wins the celluloid gasoline tank. Among various letters received are demands for patterns for Scotch kilts, desires for recipes, to make Haig and Haig or Johnnie Walker as "home brew" in a bungalow, requests from small town fire departments for donation of bagpipes for their band for old home week, and a hundred other things identified with the land that Harry Lauder has made famous.
BRADY WINS OVER CENSORSHIP ADVOCATES IN CLASH BEFORE DETROIT WOMEN’S CLUB

In a dramatic defense of the motion picture industry, William A. Brady, president of the National Association of the Motion Picture Industry, opened his debating campaign with members of the Parent-Teachers’ department of the Michigan State Teachers’ Association, in Detroit last Friday, by shutting off every adverse argument that was offered and generally winning a signal victory for the industry against the attacks of many cities.

The Detroit debate was the first with several Parent-Teachers’ departments throughout the country before which Mr. Brady will appear to discuss motion picture matters and particularly censorship. Mr. Brady’s appearance in Detroit was in response to an urgent invitation from Mrs. Walter Jobe, president of the Parent-Teachers’ Council for Detroit, and from Prof. Edwin L. Miller, of the Northern High School, who is prominently identified with censorship activities in Michigan.

Upon his arrival in Detroit, Mr. Brady was met by a delegation of Detroit exchange managers, headed by Ralph R. Quive, president, and escorted to the Wolverine Hotel where an informal luncheon and reception was served in his honor.

Mr. Brady declared to the teachers and parents that he represented 80 per cent. of the moving picture producing industry and that he could whip the other 20 per cent. into line.

“My name is Brady,” he continued tempestuously, “My family has never been in any scandal and I’ve a reputation for keeping my word. And I ask you to see that I do keep it.”

Murder and lust, which Edwin H. Reeder, supervisor of visual education in Detroit schools, said was frequently portrayed in the moving picture, Mr. Brady declared was also shown in Shakespeare’s Macbeth and Hamlet, which were taught in every school in the land. This comparison drew applause from every section of the auditorium.

“A publication has the right to free speech and the movie is a publication as much as Town Topics or the New York Times,” Mr. Brady declared. If you want to censor the movies, give us the same deal you give the newspapers and the speaking stage. The movie has a cleaner record of public achievement than any other theatrical adjacent in the United States.”

Referring to the incompetency of motion picture censorship, Mr. Brady pointed out that a production of Dumas’ “Camille” was altered by the censors in the first act so that Camille was represented as married, with the result that later on in the play it placed the father in the position of advising her to commit bigamy. He declared that censors in Michigan had suppressed “The Miracle Man” until public opinion forced them to change their minds.

Mr. Brady admitted that not all the motion pictures made were good, but he pleaded for co-operation with the moving picture men rather than censorship. He stated further that the industry could not be held to the level of the child’s brain.

Mr. Reeder, who preceded Mr. Brady, attacked the producer who made sensational plays for the money that was in it and asked that the child be kept away from the movies. He characterized the moving picture as producing a jazz outlook on life. Mr. Brady, later, overcame all of Reeder’s points and when he left the hall he was given a round of cheers and congratulations.

From Detroit, Mr. Brady will go to several other cities where the Mother Congress and Parent-Teachers’ associations have attained considerable strength. He will recommend to all such organizations the adoption of the industrial plan, such as that now used by the Indiana Indomestication Photoplays, which he says is performing a tremendously useful work in Indiana.

PROCTOR EMPLOYEES SHARE IN INSURANCE PLANNED IN CONNECTION WITH THEATRES

Employees in the theatres controlled by the Proctor interests in Albany and vicinity are to share in the new insurance plan which is being instituted by F. F. Proctor in connection with his theatres. The insurance is without cost to the employee, and is written on a progressive plan, increasing in amount with the length of service, as follows: From six months to one year $500; one to two years $600; two to three years, $700; three to four years, $800; four to five years, $900; and from five years and over, $1,000.

In addition to the payment in case of death the insurance provides for a benefit for total disability, with full payment of the policy in case of total disability before reaching sixty years of age. The insurance is made payable to the employee’s own dependent. The amount of the group policy which is to prevail in the Proctor theatres is estimated at more than $500,000, and has been placed with the Traveler’s Insurance company. It is said that it is one of the largest group policies written this year.

Three theatres are controlled by Proctor in Albany, the Leland being devoted exclusively to motion pictures, while the Grand is a vaudeville and motion picture house, and Harmannus Bleecker runs stock and road shows. There are two Proctor theatres in Troy, one featuring pictures exclusively and the other vaudeville and pictures, while Schenectady also has two theatres under Proctor management.

THE CONCERT AND THE LITTLE TUNE

The advertising pages of a trade publication could be likened to the keyboard of a fine piano. The results secured are dependent on the player. Men can sit down and thump the keys and afford no satisfaction to themselves or their hearers. Others can evoke the thunders of applause and ride to success by skillful handling of the keys. Good advertising is like good music, we can’t get too much of it. Poor advertising is harmful because it discourages the advertiser and scares others away. The exhibitor must acquaint his public in advance with his goods. The producer and distributor must acquaint the exhibitor with his wares, and a big symphony concert of admirable advertising will get further than the spasmodic rendering of a small tune.
Senate Resumes Hearings on Tariff; Raw Film Fight to the Fore Again

THE Senate has resumed its hearings on the Fordney tariff bill. It is this week considering the agricultural schedule and when completed it will take up all other schedules which were not heard before the committee shelved this measure to go ahead on the revenue bill.

Recently requests were made to Senator Penrose for a hearing on the provision governing films. There is a campaign in progress for the exemption of news films from abroad from the proposed tax on all imported films. The International, in particular, is up in arms over the proposal contained in the Fordney bill and it is understood that a representative of the Hearst interests will appear before the committee at an early date to discuss the situation.

Tariff Would Bar News Films

It is declared that so high a tariff on foreign news films would debar them from the American market because of the low rental prices demanded for them. The distributors, it is claimed, would have difficulty in absorbing the customs duty.

The raw film fight will also come to the fore again, and an attack will be made on the proposal to assess foreign films with duty on the basis of the cost of production of similar films in the United States, and the alternative plan which takes the foreign production cost and adds thereto other charges that would bring the foreign cost on a par with American costs.

James B. Reynolds, who is in charge of the procurement of costs, selling prices and other information relative to American goods, desired for use in consideration of rates under the American Valuation Plan, has advised the Finance Committee that this data will be available as fast as the committee reaches the different schedules on which it is applicable.

Skeptical of Reports

The fact that reports have appeared in the newspapers that it is quite likely that the committee would reopen hearings on American valuation, was called to the attention of Chairman Penrose, who laconically replied, "lots of things are reported." He intimated that there was no possibility of this occurring, pointing out that the committee had come to an agreement that the American Valuation Plan should be adopted.

In advance of the setting of a definite date for adjournment, it is intimated that the present special session will be brought to a close just before Thanksgiving Day.

There is little probability that the hearings will be concluded in time for the committee to even go into executive session for the proposed rewriting of the Fordney tariff bill before the end of this session. Thus it will be well along into next year before the committee will have the bill in suitable shape to report back to the Senate.

Litigation Concerning Money Given by Showmen

Mayor George R. Lunn, of Schenectady, N. Y., announced recently that an appeal would be taken from the decision handed down by Justice Edward C. Whitmer in Supreme Court, ordering him to open the account of the disbursement of Sunday motion picture moneys to public inspection.

The money in question was received voluntarily from motion picture theatre owners who contribute a portion of the receipts from Sunday shows to the child welfare fund. The total amount of the fund has reached $7,000 and most of it has already been expended for charity, according to Mayor Lunn, who contends that it would be a source of embarrassment to those who had been benefited if the complete record of disbursements was thrown open to public inspection. The action for the writ of mandamus was brought by Edwin E. Becker of Schenectady.

'Scenes from "The Little Minister," a Paramount Production which was directed by Penrhyn Stanlaws
Saturday Morning Matinees to Educate the Youth of America

The Department of Public Service of the Motion Picture Theatre Owners of America was launched at a meeting at the Criterion Theatre, Saturday, October 29.

The announced idea was to urge on the American public the need of educating its youth by the use of motion pictures which give views of industrial plants in operation, and "shots" of all work conducted throughout this broad land which would inculcate in school children a desire to achieve, and also aid them in deciding on what occupation most appeals to them to take up as a life work. The plan is ambitious.

As part of the introductory meeting a delegation of school children was marched into the theatre and seated conspicuously.

The invitations to the meeting announced that the Department of Public Service of the Motion Picture Theatre Owners of America co-operating with the Bureau of Commercial Economics "invites you to attend a conference and exhibition on INDUSTRIAL AMERICA to stimulate general business revival and employment."

James J. Davis, secretary of labor, was announced as one of the speakers, but Mr. Davis, however, was not present. He sent a statement which was read to the assemblage by First Assistant Secretary of Labor Henning. Following the reading of Secretary Davis' statement Secretary Henning made a speech of his own in which he lauded the movement.

At the opening a high-sounding statement of the declaration of principles was flashed on the screen, reading:

"The Motion Picture Theatre Owners of America, commencing on this twenty-ninth day of October in the year nineteen-hundred and twenty-one, in the presence of Almighty God, realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constructive plan:

First: To encourage in every way possible the production of clean, wholesome and optimistic films.

Second: To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

Third: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

And last: Appreciating that the very economic foundation of our existence is threatened and humbly desiring to do our part to the full measure in helping to re-establish a healthy condition throughout the country, we will recommend on our screens a possible solution of our present problems—the reviving of the spirit of 'Brotherly Love' and the application in our everyday life of the principle of 'The Golden Rule'."

This statement was signed: Motion Picture Theatre Owners of America; Sydney S. Cohen, President.

The following screenings of the work of the class in the American Commercial Economics, the students were shown at their desks, and at athletic exercises and also were shown on class visits of investigation to different industrial plants. In all of this the spectators, many of whom were teachers, seemed to take a more or less perfunctory interest, and the proceedings were punctuated occasionally by applause from the body of students who were picturing an athletic event.

Francis Holley, Director Bureau Commercial Economics, started the speech making on its way. He outlined the purposes of the meeting which had already been so heavily presented on the screen. He then introduced Secretary Henning, who read the statement of Secretary Davis. This statement elicited much interest. It said in part that there could be no more effective way of imparting information than by the use of motion pictures.

"This means," Secretary Davis said, "presenting knowledge in a form so vivid and entertaining that it is bound to impress the learner as no other form of instruction could. In every case where a college professor enjoys distinction among his students who flock to learn from his discourses, the explanation always lies in the fact that he has mastered the secret of presenting knowledge in a form so entertaining that his hearers go to him primarily for entertainment and come away with learning. The motion picture machine is just such a professor. What it may lack in the way of personal charm, it supplies in a precision that is impossible to the human being. You have in the camera a means of unparalleled penetration for seizing upon the most minute technical details in any mechanical or industrial operation. There is no limit to its use in picturing the adept workman at any task.

"I have no doubt that in your campaign for bringing the motion picture camera into the use of industry that you have a far more ambitious program in mind than I have taken for granted. I am only trying to tell you how earnest is my approval of your effect. It seems to me that we have hardly touched the vast field of usefulness ahead of the silver screen. You are making it the most valuable servant that life has had in recent years... Without sacrifice of the important element of entertainment you are making the camera teach as no other instructor has been able to teach. Need I say how heartily I lend my approval to such a program?..."

A forecast that several years would be cut from school curricula when teaching by moving pictures was added to the present time-honored methods of information was made by Mr. Henning. "What can be accomplished by education through motion pictures is almost inconceivable," he said. "The good that can be brought about is incalculable and the motion picture industry seems headed in the right direction to accomplish the best results."

Mr. Henning told the audience that he had always been exceedingly interested in wild animals and their habits, and had read exhaustively on the subject, but that he had learned more from a few reels entitled "Rainey's African Hunt" than he had learned in ten years of reading. He finished his address by congratulating Mr. Holley on the work he has undertaken.

Dr. Newell Dwight Hillis, of Plymouth Church, spoke on "Better America." He emphasized the fact that the United States is the ninth nation in the order of literacy, and that motion pictures can be of inestimable good in overcoming the proclivity to illiteracy.

"Six million people in this country are unable to read or write," he said. "A large percentage of knowledge is gained through the eye... Schools and churches both need moving pictures... The nation needs the help of the M. P. A. O. A... This country needs a renaissance of the arts... It owes an enormous debt to Mr. Holley and Sydney Cohen."

That pictures are the universal language and "that only good can come from depicting the work and aspirations of our people" was the initial statement of Nathan D. Williams, of the National Association of Manufacturers, who followed this with a talk that was to the point, and at the same time was illuminated by statistics. He dwelt on the fact also that motion pictures could help largely to purify politics and "could be a worthy instrument in the elimination of demogagy."

There were about 175 persons in attendance. A Kineto Review wound up the proceedings.

Persons in the industry who were present were Max and Bernard Edelhertz, H. Rachmil, George Redmond, of London; Mr. Grob, of Grob and Knobel; Paul Gulick, of Universal; Fred Baer, H. J. Sheppard, Harry Levey, D. C. Ellis, James A. Fitzpatrick, Charles O'Reilly, John Mannheimer, William Stoff and Mr. Knobel.
Tampa Hurricane Only Temporarily Closes Picture Houses; C. D. Cooley Gives Show Thirty-six Hours Later

An interruption of only a day and a half was caused to the picture theatres of Tampa, Fla., by the tropical hurricane of October 25, which was described as the worst storm visiting that city since 1848.

The wind, which reached a velocity of eighty miles an hour in exposed places, damaged the water front and destroyed many street signs and awnings in the business district. Outside of this damage the business district remained intact.

The tide, rising ten feet or more above the usual level, stopped the dynamos in the power house of the Tampa Electric Company at 11:30 a.m., October 25, leaving the city in total darkness and without power or street car service until October 26 at nightfall, when light was restored to the business section.

To operate any of the picture theatres on October 25, even if there had been lights and power, would have been folly, as the storm's intensity kept people at home. After the storm subsided all wires were down.

Not daunted by this misfortune—and the further fact that there were no daily newspapers issued in which to advertise—C. D. Cooley, manager of the Consolidated Amusement Company, arranged to operate the Victory Theatre on the evening of October 26, using Tampa-made storage batteries to furnish the necessary light and power. Circulars were distributed all over the city advertising the fact that the show would be held regardless of the storm, and a record breaking crowd turned out.

Fortunately for Mr. Cooley he did not have to make use of the storage batteries, as the current was turned on just prior to the time scheduled for his first evening performance.

The damage to picture theatres in Tampa due to the storm was absolutely nil, with the exception of lost time, while the damage to the city itself, according to late estimates, was only $500,000, while first estimates placed it at $1,000,000.

Toyland has been temporarily transferred to the Realart stage for opening scenes of the new May McAvoy starring vehicle which William D. Taylor is producing. A reproduction of the toy section of a modern department store fills half of one of the huge stages.

Canadian Preferences

"It has come to the point when I must see for myself what it is that induces Canadians to patronize and prefer American screen productions to our British offerings," declared Cecil M. Hepworth, the English producer, during the course of a brief visit in Toronto on October 26, on his way across Canada and to California to study conditions in the moving picture fields on the American continent. "I want to learn the secret of Canadian partiality for the United States pictures. We want to correct it, whatever it is, for we want to send pictures to Canada that are characteristically British, just as we want and hope to receive typical Canadian picture-plays."

Family Reopens

After a darkness of four months, the Family Theatre, one of two theatres in Ottawa, Ontario, owned by Harry Brouse, was reopened on October 29 with the presentation of "France," the official film feature sent to Canada by the Government of the Republic of France and shown in conjunction with the visit of the French Mission, headed by Count d'Arnaud.

CAST OF REX BEACH'S "THE IRON TRAIL," SHOWN IN THE CHARACTERS THEY PORTRAY. THIS PRODUCTION IS A UNITED ARTISTS' RELEASE.

Left to right, top row: Harlan Knight, Wyndham Standing, Thurston Hall, Reginald Denny; bottom row, Alma Tell, Lee Beggs and Betty Carpenter.
Famous Players Denies Monopoly Intent in Answering Federal Trade Commission

A COMPLETE history of the activities of the Famous Players-Lasky Corporation is given in the answers of Adolph Zukor, Jesse L. Lasky and the corporation to the formal complaint of the Federal Trade Commission, filed with the commission this week. Admitting that certain of the acts charged by the commission have been committed, it is the contention of the respondents that in no case were they carried out for the purpose of lessening competition or creating a monopoly.

Going back to the year 1916, the answers declare that the "motion picture industry included producers, those engaged in booking, commonly known as distributors, and exhibitors; that among the producers were Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company."

These three corporations were engaged in producing pictures and included among their employees "certain prominent motion picture actors and actresses and certain efficient and skilled directors," and there was a considerable demand for the pictures produced by the three corporations.

It is asserted that the three corporations "were never in competition with each other but were compelled at all times to affiliate in licensing the exhibition of their product in order to compete with other producers and groups of producers who supplied exhibitors with pictures upon the so-called 'closed booking' basis, such exclusive agreements by their competitors making it impossible for smaller companies, whose individual producing capacities were insufficient to enable them to supply exhibitors continuously with pictures, as was the case with each of said three corporations, to secure exhibitors for their own pictures except in affiliation with other companies who together would be able to supply such exhibitors continuously with complete programs."

In 1916, the answers continue, Famous Players-Lasky acquired all the capital stock of Bosworth, Inc., Jesse L. Lasky Feature Play Company, Inc., and Famous Players Film Company, and in December, 1919, merged the said corporations pursuant to Section 15 of the Stock Corporation Law of the State of New York, and now owns all of the assets formerly of said three corporations, and that it alleges that such acquisition of stock and merger were for the purpose of increasing the efficiency and the volume of production of the said three corporations which were already affiliated and non-competing, in order that they might successfully compete with other producers and affiliated groups of producers which at the time were producing a sufficient number of pictures to keep an exhibitor continuously supplied with complete programs; and that by reason of the foregoing and under the state of facts then, and at all times thereafter, existing, competition was not lessened but was increased and a monopoly was not created but was prevented."

Matter of Booking

The respondents then take up the matter of booking. It is admitted that in booking Paramount Pictures the Paramount Pictures Corporation, before its merger with Artcraft Pictures, booked them with exhibitors upon the understanding that they would take 104 pictures, or would not book any other pictures that were made by Paramount. This provision was made not only with respect to first-run films but to second and subsequent runs as well.

In 1920, Famous Players-Lasky merged Paramount and Artcraft pictures, but declares that Artcraft was incorporated to book pictures of a different character from those booked by Paramount, and operated by means of a different selling plan, not requiring exhibitors to agree not to book pictures from others. It is also declared that after Famous Players acquired the stock of Paramount Pictures it caused the latter to abandon the closed booking plan.

Answering Paragraph 9 of the complaint, it is admitted that contracts were made with certain producers "whose productions were in considerable demand with the trade and motion picture theatres going public, for the right to book motion pictures produced by them" and that certain of these pictures were booked, advertised and exhibited as Paramount pictures. Among the producers with whom such contracts have been made from time to time are Thomas Ince, Mack Sennett, the Cosmopolitan Productions, Mayflower Productions, Sydney Chaplin Productions and Lois Weber Productions. It is also admitted that the Famous Players books certain motion picture films produced in foreign countries, one of the pictures so booked being "Deception."

(Continued on following page)

And Now the Horse Is on Martin

The Independent Exhibitor, published by the Motion Picture Theatre Owners of America, Northern California Division, presents the following to the trade. It is of especial interest to Martin J. Quigley, the great horse fancier, and it reads thusly:

ANENT POLITICS

One of the big motion picture weekly publications recently carried an editorial captioned "KEEP OUT OF POLITICS!"

The subject is treated as one of "far-reaching peril" if it should materialize. The New York state censorship is referred to as an illustration of what might be expected as a result of going into politics. Among the several paragraphs is the following in reference to the big steel industries:

Imagine, for a moment, what would come as a result of an announcement of the steel industry that it was going into politics; imagine what the press of the nation, backed by the opinion of the general public, would have to say about the steel industry or any other commercial group jumping into the political arena! Could the steel industry claim that such a course was predicated on any altruistic motive or for any other purpose than the seeking of privileges that had to be maneuvered from legislatures because they did not have the support of right and equity?

Great Scott! Friend, you don't mean to infer that U. S. Steel, Schwab, and the others of corporate interests have never been in politics, do you? Steel has been a sharp edge in politics for several decades. Coca Cola had to go in politics in every state in the Union nearly, to save its syrup.

QUIT KIDDING YOURSELF.
Mr. Collins Thinks So, Too

Jonesboro, Arkansas, October 24, 1921.

Editor, Moving Picture World.

Dear Sir:

Permit me to say a few words in commendation of your editorial in current issue of Moving Picture World with reference to "Keeping Out of Politics."

It has long seemed to me that it was ridiculous for men who possess such power as that held by the screen to supinely submit to invasions of their liberties and not even use the weapon that lies at their elbows to defend themselves.

The exhibitor must, eventually, use his screen as a political weapon if he is not to have his business so bound round with absurd and unfair laws as to make him a slave to the whim of every pie-eating politician who spoils the landscape of our Nation's Capitol with his insignificant presence.

Do the exhibitors of America think that the present freedom enjoyed by the press was achieved by submitting to abuse from "the powers that be" and not even protesting in their editorial columns. IT WAS NOT. It was attained by using the editorial columns to the utmost. The press has defended the rights of the most lurid, anti-American and radical papers to circulate through the mails.

Permit me to say, as an exhibitor, that the day when the screens of America cry out in protest against unfair and discriminatory legislation and carry their case directly to the people who cast votes, then, and not till then, will the peanut politicians lie down and play dead.

Very sincerely,

E. W. COLLINS.

(Continued on page 190)
**Cinderella of the Hills**
(Barbara Bedford—Fox—3,865 Feet)
M. P. W.—Barbara Bedford's first starring picture, produced by Fox, proves her right to stellar honors.
T. R.—It is a simple little story and yet it is appealing.
N.—Fair program offering presenting a new star.
W.—You can likely interest them with name of new star.

**The Swamp**
(Sessue Hayakawa—Robertson-Cole—5,560 Feet)
M. P. W.—Sessue Hayakawa has made an essay as a photodramatist in his last Robertson-Cole production and, unfortunately, not with the happiest results.
E. H.—It was directed by Colin Campbell, and, because of the excellent performance of the principals and the adroit handling of the dramatic incidents, it is worthy of highest praise.
W.—You can promise a genuine heart interest.
T. R.—Although it has some improbable aspects, the story is cleverly woven, care being taken to offset gloomy dramatic detail with some rather clever comedy.

**Conflict**
(Priscilla Dean—Universal—4,961 Feet)
M. P. W.—Priscilla Dean's latest Universal-Jewel is a lumber camp thriller; also full of dramatic tension.
N.—Surefire money-getter; vigorous and thrilling.
T. R.—Excitement to the nth degree.
W.—Has a thrill that's a sequel to "Way Down East."

**Sure-Fire**
(Hoot Gibson—Universal—4,481 Feet)
M. P. W.—Is good western drama.
E. H.—Is another swift moving Hoot Gibson Western tale, along the lines of his former successes.
T. R.—Is melodrama pure and simple, with enough gun play to last the average picture-goer a week.
N.—A snappy little Western with Gibson whooping it up as usual.
W.—Average western attraction with fair story.

**A Knight of the West**
(Billy Brany—Blanchfield—4,600 Feet)
M. P. W.—There are some thrills and good "Western atmosphere."
T. R.—A good investment for the average exhibitor whose audiences delight in stirring westerns with a sigh, a tear and a smile.
N.—It makes a first rate Western.
W.—Western comedy drama makes mild entertainment.

**Two Minutes to Go**
(Charles Ray—First National—5,920 Feet)
M. P. W.—Charles Ray does not make a touchdown with his college boy story.
W.—Too much Ray direction and too little Ray humor.
T. R.—Is an amusing comedy which hits the screen at a timely date.
N.—Timely and rather interesting football picture.

**Peter Ibbetson**
(Elsie Ferguson and Wallace Reid—Paramount—8 Reels)
M. P. W.—George Fitzmaurice Production, starring Elsie Ferguson and Wallace Reid, is the most artistic achievement of this director's career.
T. R.—Is one of the most exquisitely finished pictures of the year. And yet it is a question if it will prove to be as really great a picture in terms of box office values as it deserves to be.
N.—The ultimate in atmosphere, good acting and attention to detail.
E. H.—Leaves little to be desired in excellence of production, elaborateness of settings and intelligent performances.

**Blind Hearts**
(Hobart Bosworth—Associated Producers—5,488 Feet)
M. P. W.—Typical Bosworth thriller is his latest production.
E. H.—An excellent feature for any house.
W.—Hackneyed situations for the most part in this story.
N.—Not up to the Bosworth standard.
T. R.—A melodramatic attraction of absorbing interest, cleverly directed, handsomely photographed and presented by a cast of talented players.

**Doubling for Romeo**
(Will Rogers—Goldwyn—5 Reels)
M. P. W.—Will Rogers is amusing in a movie that will be best appreciated by a "wise" audience.
T. R.—It is a rollicking comedy which offers an exceedingly clever burlesque of Romeo and Juliet.
N.—Great entertainment with star in ideal role.
W.—Rogers' latest a big hit comedy number.

**Moral Fibre**
(Corning Griffith—Vitagraph—6 Reels)
M. P. W.—Corinne Griffith in photoplay which will please her admirers.
Vitagraph production.
E. H.—Well produced but slight of plot.
W.—Chinese story poorly acted and given inadequate production.
T. R.—As a vehicle for entertainment Lotus Blossom is out of the ordinary.

**The Barricade**
(Featured Cast—Robertson-Cole—5,700 Feet)
M. P. W.—Doctor Daniel Carson Goodman has again written a story strong in human interest, but has handicapped it with preachy titles and unnecessary characters.
E. H.—It will find favor with the general public.
W.—Good heart interest in picture with a lesson.
N.—Excellent acting and theme make this interesting.

**Hearts and Masks**
(Featured Cast—Federated—5,200 Feet)
M. P. W.—It will please the average audience.
E. H.—Should fill demand for clean, entertaining light stuff.
T. R.—Much of the author's humor and plot have been lost in transferring the story to the screen.

**The Great Day**
(Featured Cast—Famous Players—5,837 Feet)
M. P. W.—Has a generous amount of the elements of suspense, love, clash of circumstances, thrill and punch that make an entertaining and successful photoplay.
N.—Good production given mediocre story.

**The Four Seasons**
(Charles Urban—4 Reels)
M. P. W.—An excellent production and one which should please every type of audience.
N.—A wonder picture of nature's great dramatic scheme.
W.—This is going to please. It has many educational points, things that very few grown-ups know and that children are taught in schools; and all of it interesting.

**The Fighting Breed**
(Snowy Baker—Aynon—5 Reels)
M. P. W.—There is a distinct novelty in "The Fighting Breed." The entire picture was photographed in Arizona and the quaint buildings in the cities as well as the broad vistas of the "Bush," lend pleasing interest to the film.
N.—Something doing every minute in this two-listed picture.
W.—Interesting picture though it has some unconvinced "meller."
The Market for Pictures

WITH all other important business and vital industries in the United States straining every nerve to get back into the full stride of producing and marketing their output, there is every encouragement for the producer of moving pictures to foreshow super-caution and prepare at once for the big demand that will be evident for more good pictures. Production today is far below the absorbing power of our market and in a few months we will be through with the pictures now available.

The man or the organization with the foresight and the courage to make good pictures now will reap the reward. It is idle to say that the day of advances on pictures is over. The advance system has merely been suspended. When the natural operation of the law of demand has fully absorbed the over-production of last year—and that point is rapidly approaching—advances will be paid and paid generously by the men who now seem to see an easy future with all the gambling on production being done by the independent producer.

Those who are equipped for making good pictures can proceed with confidence, for their day of reward is as certain as the rising of the sun.

ARTHUR JAMES.
After more than eleven years of practical study and experience we know that to make good prints on Eastman stock and deliver along with the service which provides the necessary screen security, the laboratory must actually receive a price higher than currently quoted for ordinary prints.

This difference is infinitely smaller than the obvious difference between Rothacker Prints and ordinary prints would lead you to believe.

The political minstrel who sings about low price and long credits may be in the amusement business but we are in the Motion Picture Industry and we take it seriously.

*Down with the extravagance of cheapness!*
T. O. C. C. Takes Stand Against Itinerant Organizations at Its Weekly Meeting

The Theatre Owners Chamber of Commerce held its regular weekly meeting at the Hotel Astor, Tuesday afternoon, November 1, 1921. Members of the Executive Committee of the Motion Picture Theatre Owners of America who were in New York at the time were present as guests. The visitors present were W. A. True, Hartford, Conn.; John F. Evans, Philadelphia; W. G. Burford, Illinois; M. J. O'Toole, Pennsylvania; E. M. Fay, Providence, R. I.; E. T. Peter, Dallas; T. Goldberg, Baltimore; C. E. Whitehurst, Baltimore; C. C. Griffin, Oakland, Cal.; J. P. Collins, Rutherford, N. J.

Many important matters were considered and disposed of. One important subject was the “fly by night” carnivals, which since the war have become prevalent. These carnivals with their cheap attractions, faro wheels and other devices, have proven to be a detriment to the legitimate exhibitors. A hundred thousand dollars invested in real property, while the carnival brings its outfit to any empty lot and vanishes over night.

After animated discussion on this subject, the meeting unanimously went on record as being opposed to the pernicious activities of these carnivals and ordered its officers to at once draw an ordinance which will be introduced before the Board of Aldermen, doing away with this evil. Charles O'Reilly, president of the Motion Picture Theatre Owners of the State League, endorsed the move and offered the cooperation of the State League.

Present at the meeting by invitation of President William Brandt, was W. G. Gunning, head of the F. B. Warren Company. Mr. Gunning briefly outlined the purposes and policy of his company and suggested that the Chamber co-operate with him in the matter of film distribution. He was assured of the chamber's co-operation. Captain Gunning, representative of the American Legion, appeared before the organization and urged the members to be neutral in the fight the Legion was making to place ex-service men on the preference list of all Civil Service positions.

Just before the meeting terminated, a matter under dispute was called to its attention. The Chamber of Commerce and the Film Club in New York, had been working together in a joint grievance committee, where all matters of differences had been adjusted to everybody's satisfaction until some time ago, when one of the members of the Film Club, took an appeal from the findings of the joint committee to a strictly exchange committee, where the findings of the joint committee were reversed.

At that time, the chamber thought this procedure was unfair and instructed its grievance committee not to sit with the Film Club grievance committee. The point brought out at this meeting was that the Film Club was still summoning the members of the Chamber of Commerce to appear before the Film Club grievance committee and a considerable amount of discussion took place as to whether or not the Film Club should have jurisdiction over the chamber's members, and it was finally voted unanimously, that the members be instructed not to obey the Film Club's summons, and that a committee be appointed to inform the Film Club that the Chamber of Commerce represents such actions.

The hall committee reported that the demand for tickets and boxes for the dinner and ball which will be held on December 3, 1921, at the Hotel Astor, will far exceed the supply and revealed several of the entertainment arrangements. Exhibitors were urged to immediately make reservations.

The Reformer As He Jolly Well Is

Most of you know Joel Rinaldo. But it is highly probable that you do not know him as such. He is far more widely known as Joel. Senor Joel is the guiding spirit of a popular rendezvous over on Forty-first street wherein a feast of reason and a flow of soul may, if so desired, be accompanied with more substantial and warmer stuff in the form of chile con carne or hot tomales. Also you may step around to the strains of a well organized group of musicians.

Joel is wont to hide his light under a bushel, so another thing you may not know about him is the fact that he is an author of some significance. Of course his close companions know of his work and those who have talked to him for any length of time soon realize he has a fine mind, the kind of mind that displays it could write analytically about things if it wanted to. Well, it has wanted to, several times. The previous results of this honest desire have been two books, "Polyeneric Theory of Life" and "Women." The current result is a book just off the press, called "Psychoanalysis of the Reformer." Andre Tridon has contributed an excellent preface.

Joel applies the methods of Freud, Jung, et al, in analyzing the mental operations and reactions of the reformers in his new, exceptionally timely and extraordinarily interesting book. He has psychoanalyzed the reformer shrewdly, and without malice. He probes with a sharp scalpel, delicately separating each part of the reformer's makeup as a unit without butchery.

Joel does not abuse the reformer in the sense of slinging vituperation at him, rather treating him as a poor thing. He shows him as a victim of a terrible mental disease, more to be pitied than scorned. All the peculiar complexes that find escape in rabid reformist actions are brought to light, with the result that even those with little knowledge of psychoanalysis can see the truth, horrible though it may be.

And, what is more, Joel offers a solution for the reform movement that is not as foolish as it may sound to those who do not understand psychoanalysis. He suggests that the reformer be given absent treatments of the new psychology. He states, as every psychoanalyst knows, that every little action, peculiarity, rabidness, dress, likes, dislikes, in fact, everything making up the mental process of the belligerent pests may be analyzed, and when brought to light and publication will be voluntarily corrected. When the reformer is shown what is really the matter with himself if he has even the least semblance of self-respect he will feel he must correct the horrors going on in his subconscious mind. In remedying these, the necessity for escapes, generally taking an opposite form, will gradually disappear.

There is one fault with the book that is really regrettable. Joel jumps too far to the conclusion that all the readers have a small knowledge at least of psychoanalysis. The real value of the work lies in its convincing those who have no understanding of the subject that here, at last, is a sound argument. But few people will accept his thesis who have not already accepted psychoanalysis, as he starts where the lay reader leaves off. Too much should not be taken for granted in his audience. Brevity may have had something to do with it. The work is from the press of the Lee Publishing Company, 206 West Forty-first street, New York.

FRITZ TIDDEN
News of the West Coast

By A.H. Giebler

Los Angeles Theatres Well Prepared to Battle Against Striking Musicians

When the musicians employed in the Los Angeles theatres went on strike last Monday night, there were already more than one hundred applications for the places expected to be vacant on account of the walk-out, at the offices that had been established in the Music-Arts building, in charge of a committee from the Theatres’ Association. The applications were filed by musicians who wished to work under open shop conditions.

Only one theatre in the city was not affected by the walk-out, and that was the Orpheum. The Kinema was the first to be affected, when on Saturday, the day of the program change, the men of the orchestra failed to appear. Two organists furnished the music at the Kinema from Saturday until Thursday, when a twenty-four-piece orchestra, rehearsed and ready, gave the usual musical program.

Grauman’s Million Dollar Theatre has a forty-piece orchestra in training, and expects to have it ready within a day or two to play its part in the entertainment of that house. The California Theatre will soon have its corps of thirty non-union musicians ready to give the patrons of that house their melody with their pictures.

Although the new orchestras are non-union, no union musician who agrees to work under open shop rule is barred from the theatre orchestras, and many of the former members of the theatre orchestras have filed their applications with the committee from the Theatres’ Association.

Return from South Seas

The Far East Film Company, composed of Los Angeles film people, has completed “The Lagoon of Desire,” which has been under production on the island of Tahiti, and the company has returned to Los Angeles. Arthur Rosson directed the picture, and John Boyle did the photographic work. The cast includes Ruth Renick, Edward Hearn, Walt Whitman and Frederick Stanton, besides a number of the natives of Tahiti and the Princess Pomare, daughter of the ex-queen, who still lives on the island.

Connie Arrives

Constance Talmadge, First National star, arrived in Los Angeles last Tuesday, and will stop with her sister Natalie, Mrs. Buster Keaton, until her other sister, Norma, and the rest of the Talmadge family arrive from New York, when they will establish headquarters at the Ambassador Hotel, while the two stars are working in their respective productions. Constance Talmadge will begin almost immediately on her new production, “The Divorcee,” at the Brunton studio, under the direction of Sidney Franklin. Frances Marion, who is writing the scenario for the production, is expected within a few days.

Inspects Studio

The manufacturing committee of the Chamber of Commerce, whose duty it is to inspect manufacturing plants and factories in and around Los Angeles, paid a visit in its official capacity to the Goldwyn studios last Friday. The members of the committee were conducted over the lot and stages by Abraham Lehr, who was afterward host at a substantial lunch in the studio cafeteria.

Jacqueline Logan Makes Contract with Goldwyn

The latest player to win a long-term contract with Goldwyn through especially meritorious work in one picture, is Jacqueline Logan, former “Follies” beauty. She is now playing the feminine lead opposite Lon Chaney in the screen version of Barry Paum’s story, “The Octave of Claudius,” which will be released under a different title.

New Coat of Paint

The California Theatre, for the past two weeks, has been undergoing a siege of housecleaning and redecorating, with a corps of painters whose working hours were arranged so as not to interfere with the regular performances of the house.

Evades Greeters

Mabel Normand, whose friends had assembled at the station to welcome her arrival in Los Angeles last Thursday, calmly stepped off the New York Limited at San Bernardino and made the rest of the trip to her home by motor, thereby disappointing the reception committee waiting for her at the station, but reaching her home in quiet and seclusion.

Stanlaws Goes East

Penrhyn Stanlaws, artist, who has been directing motion pictures at the Lasky studios in Hollywood, has just completed Barrie’s “The Little Minister,” with Betty Compson and George Hackathorn, and is leaving in a few days for New York.

De Mille Postpones Trip

Because of additional work needed to complete his new production, “Saturday Night,” Cecil De Mille has postponed his trip abroad for another month, and will sail from New York on November 27, instead of October 31, as he originally intended.

Rogers Leaves for N.Y.

Will Rogers, who has just finished “One Glorious Day” for Famous Players-Lasky, left last Sunday for New York, where he will fill a short vaudeville engagement before returning to picture making in the West.

MOVING PICTURE WORLD
CLASSIFIED ADS ARE THE BEST IN THE MARKET

Buck Jones and Betty Francisco in “Riding with Death,” New Fox Production
FAMOUS PLAYERS-LASKY CORPORATION PRESENTS MARION DAVIES IN "ENCHANTMENT," A COSMOPOLITAN PRODUCTION, DIRECTED BY ROBERT G. VIGNOLA
Hodkinson Observes Fourth Anniversary
By Throwing Open 24 Exchanges

In anticipation of this expansion in the Hodkinson organization, the sales force has been largely increased in all twenty-four cities where branch exchanges are being operated. Many of the changes recorded have brought under the Hodkinson flag some of the best known figures in the motion picture field.

Notable among the acquisitions in personnel is Phil Ryan, one of the youngest executives in the industry and formerly on the sales staff of Associated Exhibitors. Mr. Ryan goes to Kansas City as manager of the Midwest Division, with the St. Louis, Oklahoma City, Omaha and Minneapolis exchanges under his jurisdiction.

B. W. Alberts, one of the live-wires of the Fitzpatrick & McElroy organization, has been assigned to special work in the Chicago territory. Henry Girkin remains on the job as manager of the Pittsburgh branch and will be backed up by Joe Bloom, formerly of the Kansas City field, who goes to the Smoky City on special assignment.

Rex Beach Makes Personal Appearance
at Strand Premiere of "Iron Trail"

Rex Beach, whose story, "The Iron Trail," was given its premiere presentation at the New York Strand Theatre, October 30, appeared personally and told interesting facts regarding the truthfulness of the story and the faithfulness to actual happenings, in this picture, which is being released by United Artists’ Corporation.

In his talk Mr. Beach disclosed the fact that "The Iron Trail" is a romance of adventures that actually took place in Alaska; that the hero, "Murray O’Neil," is the counterpart of the late Michael J. Heney, famous railroad builder, who built the railroad that now runs up the Salmon River in Alaska, and sold it to the Guggenheim interests.

"Michael J. Heney," said Mr. Beach, "was known throughout Alaska as the Irish Prince because of his ready wit, generous nature and contagious smile. He conceived the idea of building a railroad up the Salamon River into the heart of the gold-fields, and while many engineers said that it was impossible to overcome the tremendous obstacles in the way of mountains of rock and ice, Heney started the work with his own money.

"The building of the steel bridge across the river, had to be accomplished during the winter, before the ice broke up under the spring thaw, and to do this it was necessary to cut holes in the river ice, and drive pilings into the bed of the river to support the steel super-structure, while it was being riveted together.

"The ice started to move before the bridge was finished, and while the iron workers toiled ceaselessly day and night, under searchlights, gangs of men worked on the ice widening the holes around the pilings to keep the pressure from swamping the supports, and wrecking the steel structure.

"The building of that bridge stands today as one of the greatest engineering feats in history, and the terrific climatic conditions that opposed its construction is vividly and truthfully portrayed in the film."
Sol Lesser in New York to Arrange for Distribution Plans of "My Boy"; Charity Review Is Scheduled

Jackie Coogan is not to be out-done by Douglas Fairbanks or Mary Pickford. Now that his new picture, "My Boy," is completed, it will be given a premiere de-luxe in New York City.

Sol Lesser, vice president of the West Coast Theatres, Inc., who is one of the financial gurus of the Coogan series of productions, arrived in New York City this week. Mr. Lesser will arrange all matters of national distribution for the Coogan production prior to his return to the West Coast.

The "My Boy" premiere will probably take place at one of the large New York hotels with social leaders of Manhattan at the helm of the presentation. This is scheduled to take place during the middle of November and is looked forward to as being one of the most under the elaborate of premiere showings New York has had.

Will Appeal to All

In speaking of the production, Mr. Lesser stated that in his estimation, it was the finest screen work that Jackie Coogan had ever done and that it would appeal to everybody, old, young and middle aged. The story is a chapter from life which surrounds the love of a hard-edged old sea dog for a little child immigrant.

The picture is massive in every detail and an exceptional cast of supporting players headed by Claude Gillingwater will be seen with Jackie. Jackie will be seen in the same character that he won fame with in "The Kid.

It is the intention of the Coogan producers to keep Jackie in this make-up in some portion of every picture. Jackie's film debut was in "Annie.""It is a good picture, and we want to keep him in a role of this type."

Contract for Five Pictures

Five productions have been contracted for, according to Mr. Lesser. "My Boy" is the first of the five and work on the second production will commence as soon as Mr. Lesser returns to Los Angeles. In the meantime, in addition to comming East, Jackie will take a well earned vacation up among the mountains of Southern California. "My Boy" is in full five reel form and was adapted to the screen from an original story by Jack Coogan, Sr., father of the starlet.

Albert Austin, who ran for many years, was assisting Charles Chaplin in the creating of ideas for his productions, was used throughout the picture as official "gag" man, and Jack Coogan assisted with a good portion of the direction. Shirley Vance Martin was official still camera man while Glen McWilliams took charge of the camera work throughout the production.

Arthur Bernstein acted in capacity of production manager.

A Library with Books Devoted Only to the Industry to Be Built in Hollywood

A LIBRARY that will be devoted entirely to works pertaining to all phases of the motion picture industry will be erected in Hollywood by the Hollywood Library Association, a corporation capitalized at $500,000. An announcement of whose organization has just been made.

With very few exceptions, the motion picture business is not a building industry, and it is not likely that it will go in for a site for a building which, situated in the heart of the industry. Besides the library, it will house spacious reading rooms and the offices of the association. R. L. Manker, Frederick Palmer, H. H. Teter and S. M. Warmath, officials of the Palmer Photoplay Corporation, and Frank Cole of Los Angeles, are the organizers and incorporators.

With the avowed determination to maintain a repository of motion picture publications of the most exacting character, the association aims also, in the language of its articles of incorporation, to "publish books, magazines, directories, encyclopedias and bibliographies relating to motion pictures." Its first book to be published, entitled, "Breaking Into The Movies," is expected to be off the press about November 15. It will contain articles by the highest authorities in filmland and will cover practically every phase of the motion picture industry.

Among the well-known contributors to the volume are Frederic Palmer, President of the Palmer Photoplay Corporation; Eugene Presbrey, Secretary of the Screen Writers' Guild; Thomas H. Ince; C. Gardner Sullivan; June Mathis; Kate Corbaley; Jean MacPherson; Rob Wagner; Sid Grauman; Clifford Robertson; Del Andrews; H. H. Van Loan; Max Parker; Mrs. Joseph Coogan, mother of Jackie Coogan; Clark W. Thomas; Leroy Armstrong; Lewis W. Physioc; Rupert Hughes; Marion Fairfax; and the Rev. Neal Dodd, rector of St. James' Church, of the Angels Episcopal church, Hollywood.

Actors in London

James Kirkwood and Elliott Dexter have arrived in London. Mr. Kirkwood will appear in the leading role of "The Man From Home," George Fox's picture for Famous Players-Lasky British Producers. Elliott Dexter, who has long been associated with the Paramount organization is at present vacationing in England.

Kolker Leaves to Produce in Italy; F. Marion Crawford Stories Bought

MOVEMENT of international importance in the industry was practically launched on October 25 when Henry Kolker and his staff of technicians sailed for Cherbourg enroute to Italy under contract with the Societa Cinematografica "Ulma" of Rome. Luperini Brothers and Ernest Shipman, of New York City. Among the personnel of Mr. Kolker's staff are Howard P. Bretherton, assistant director, who has been with Kolker for the last three years specialized as cameraman to Mary Pickford and her productions.

Mr. Rosher will stop off at London, visiting scenes of his childhood and adding something unique in the way of English lenses to his well equipped photographic outfit.

The internationally read stories of F. Marion Crawford have been purchased by this company, and "San Llario" is the one selected for the premier production. Kenneth O'Hara, who gleaned wisdom in the Thomas H. Ince school of experience, was entrusted with the adaptation and continuity, and before sailing Mr. Kolker received, on his working manuscript, the "O" from the various interested parties on this side of the water.

Two negatives will be made of each story, one under the direction of an Italian producer for the Latin-fogern field and the other under Mr. Kolker's direction for the Anglo-American countries. William G. Colvin is already in Rome preparing for the coming of the director and his staff. The combined studios of the Nova and Bernini companies, under the control of Ultra, have been completely equipped and especially prepared for this first Italian-American effort.

Sues Over Injuries

Suit to recover $25,000 damages for injuries alleged to be due to the negligence of the defendant's employees has been brought in the New York Supreme Court by William F. Sweeney against the Pine Tree Pictures Corporation. Sweeney says that while employed by the defendant at the Biograph studio, he was struck by the propeller of an airplane that was being used in the production, receiving injuries that are of a permanent character.

Firms Capitalized at $161,000 Are Incorporated

The incorporation of one company a day and an aggregate capitalization of $161,000 was revealed in the papers filed in the Secretary of State's office, Albany, during the past week, by companies seeking charters for the purpose of entering the motion picture business in New York State. With one exception all the concerns will be located in New York City. These companies, the amount of capitalization and the directors for the first year are:

Prudential Film Corporation, $100,000.

Mary Miles Minter is completing the Fiji Island picture which is to be a January Realart release. With the coming of clearer weather it has been possible to finish the scenic scenes based on the star's capture by Fiji Island savages. Unfortunately rain is hard on the grease paint necessary to give the proper ferocious Fiji expression.
Honduras Consul General Signs Contract to Handle Pathe Product in Central America

ARMANDO LOPEZ ULLOA, Consul General from Honduras to New York, sailed for home on a short visit last week after obtaining from Pathe Exchange, Inc., a concession to handle exclusively the Pathe product in Central America. Senior Lopez carried with him also a print of the new and successful Pathe serial, "Hurricane Hutch," the first presentation of which in his own country he will personally supervise.

As he was sailing with his concession and his first shipment of Pathe film, the Consul General exhibited considerable satisfaction over his deal with Pathe. "During the last few weeks," he said, "I have devoted much of my spare time viewing motion pictures and studying the film situation in New York and elsewhere in the United States, through a desire to improve the character of that sort of entertainment in my own country.

Superior to European Product

"Previously, I had investigated the same fields in France, England and Germany, but I am satisfied that the American pictures are far superior to the European product and better suited for the Latin American countries, which like subjects of romance and adventure. From previous observation, I know that it would be impossible to organize a complete service without the backing of an extensive serial program and to this end I have encouraged the Pathe Company which, I understand, is called the House of Serials and is acknowledged the leader in the serial and short subject field. I have also made arrangements to select from their feature program such number of subjects of this kind as my service can afford and I feel that with the Pathe serials and comedies, and such features as 'The Devil,' 'Half a Chance,' 'The Killer,' etc., I can make an attraction ever introduced into Central America.

Enthusiastic Picture Patrons

"Our people are enthusiastic patrons of the movies, and the managers of our theatres have been doing their best to provide attractive programs. In many instances, they have been handicapped with a poor quality of product, and with second-hand prints, which never give satisfaction on account of numerous scratches, torn sprocket holes, and particularly, shortened or missing scenes. Central America is a long way from New York and our theatre owners and managers have few opportunities to come so far to insure themselves against second-class shipments.

"Being privileged to examine the whole range of Pathe products, and finding them eminently suited to our popular taste, it occurred to me that an arrangement to supply them in the form of new prints with accompanying attractive advertising matter would be acceptable to theatres not only in Honduras but in all the cities and towns of Central America. So I applied for and obtained from Pathe Exchange, Inc., the concession to handle exclusively their products in Guatemala, Honduras, Salvador, Nicaragua, Costa Rica and British Honduras.

"I was especially impressed with the popular appeal of the new Pathe serial, "Hurricane Hutch," and am making it the subject of my first shipment—in fact, I am carrying with me new prints of all fifteen episodes, and shall personally supervise its first presentation in Honduras, explaining the production in the highly efficient manner characteristic of exhibitors in the United States.

Like Continued Story

"I look for great success for 'Hurricane Hutch' in Central America. Our people like the continued story, whether in the magazines or in pictures—and never yet have seen one on the screen that can compare for sustained interest and 'thrills' with this latest Pathe production starring Charles Hutchison.

"I believe that our theatre managers will take kindly to the enlightened exploitation methods and material supplied by Pathe in the distribution of its pictures in all forms as a sure means of attracting the public to their houses than they have utilized hitherto. We are very keen for the best screen comedy in Central America, and I shall expect the celebrated examples supplied by Pathe to break all our previous records in the way of box-office business. Many other short subject examples will be useful, not only for their specific attractions, but in contributing a distinctive flavor to our programs. In short, I feel that the arrangement I have concluded with Pathe Exchange will be the means of stimulating motion picture activity in Central America beyond any influence exerted heretofore."

Serious Consequences Will Follow If You Shoot
a Man in the Pants, Even If Only in a Picture

SCENES in moving pictures where one comedian shoots another in the seat of the pants, making the latter jump into the air several times, cause more harm than those showing an actual murder scene where the serious consequences of the shooting are afterward portrayed, according to Dr. Knight Dunlap, professor of experimental psychology at Johns Hopkins University, who was interviewed recently regarding the reason why some people laughed and giggled when serious situations in plays are being shown, or acted on the stage.

"There can be no harm in representing an actual murder scene in which the serious consequences of shooting are shown, but there may be a great deal of harm in showing a scene in which shooting is made light of," said Dr. Dunlap. "There is much greater danger of a weak minded person being influenced by the so-called comic scene than by the serious one. Why not eliminate the scene in which a man shoots another in the seat of the pants several times at short range, making him jump into the air?"

While the writer was seated in the Parkway Theatre, Baltimore, recently viewing Ethel Clayton in "Beyond," he noted four people in front of him whose ages ranged about 24 to 30, who seemed to consider some of the dramatic situations howlingly funny. The theatre managers of Baltimore have received complaints about this very thing recently, but they claim that Baltimore is like other cities in this respect. Dr. Dunlap, however, believes Baltimore audiences are worse than others in this habit. His reasons for this belief are that serious parts are imitated often in burlesque shows and vaudeville houses just to get a laugh, and this habit has become fixed on the audiences so that they laugh at the serious parts in dramas. He explained this by citing a recent visit to a picture theatre when he heard the audience laugh when one of the leading characters in a dramatic production was shot. But when he saw the comedy later, he noted that a character was shot under similar conditions and got a laugh by giving a funny fall. Then he understood why the audience had laughed at the serious shooting.

Frederick R. Huber, municipal director of music of Baltimore, believes that this habit is prevalent in the part of audiences is due mainly to embarrassment or hysteria.

Dr. Dunlap also said: "Laughter in tense moments when a serious part is being played well and with great emotion usually indicates a lack of appreciation and understanding of the finer shades of emotional acting. Highly strung individuals are more likely to be carried away with emotional acting than phlegmatic people, but when they titter and giggle at well-acted emotion parts it indicates lack of culture as well as nervousness."
R-C PICTURES' SMILING SALES ORGANIZATION
The box office is the dependable guide for all exhibitors on moving picture productions. In this department our brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

**Associated Exhibitors**

**ROAD TO LONDON.** Not much of a story, but made very interesting by the background. It certainly did please my patrons; received many compliments on it. Advertising; average. Patronage; mixed. Attendance; good. Charles Kuchen, Idyl-hour Theatre, Canton, Illinois.

**First National**

**SKY PILOT.** This is excellent. Many westerns that are produced fail to show logical and clean situations, but this one is censor proof. Well directed and photographed. Advertising; extra strong press and bill boards. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minn.


**MY LADY'S LATCHKEY.** A society crook story that is bound to please, elaborate settings and good acting makes this picture. It is Miss McDonald's beauty that helps draw. Advertising; photos and posters. Patronage; high class. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Miss.

**IDLE CLASS.** Chaplin deserves a lot of credit for producing as clean and entertaining comedy as this one. Many new stunts, entirely different from his former comedies. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minn.

**TWIN BEDS.** Good, clean, wholesome comedy, the kind that makes them call for more; we never received one complaint. Advertising; photos, post cards, posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**Associated Producers**

**MOTHER 'O MINE.** One of the best pictures made this year, truly a wonderful Thos. H. Ince achievement, satisfied everybody. Grab it! Advertising: 1-3 sheet, 2 sheets and throwaways. Patronage; all classes. Attendance; drew big. Jack Kaplan, Royal Theatre, South Fallsburg, N. Y.

**Educational**

**FOR LAND'S SAKE.** Of all comedies, this one is the real stuff. Used it with "Prisoners of Love" and everyone well pleased with feature and comedy. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minn.

**Equity**

**HUSH.** Here is a picture that will please the better class. Beautiful gowns are worn and the acting is superb. You can advance your admission, I didn't, however. Advertising; photos, mail, posters. Patronage; high class. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Miss.


**Export and Import**

**KAZAN.** Another James Oliver Curwood story that will please 100%, snow and summer the prettiest I have ever seen. You can advance your admission and advertise big, it will draw and please. Advertising; automobile, post cards, posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

**Federated**

**PENNY OF TOP HILL TRAIL.** Good picture which is pleasing to any class. Advertising; 4-1, 2-6, 1-3. Patronage; middle class. Attendance; good. M. Oppenheim, Empire Theatre, New Orleans, La.

**BONNIE MAY.** Very good, not her best, but homely. Advertising; two newspapers, program. Patronage; neighborhood. A. G. Pearson, Pearson Theatre, Somerville, Massachusetts.

**Now For Comedies And Short Lengths**

In order that this co-operative department, run for and by exhibitors, may afford the maximum of service, Moving Picture World urges that hereafter the exhibitors send in "Straight from the Shoulder" reports on comedies, short lengths and serials in addition to feature films.

Isn't it true that a lot of good pictures are not available to an exhibitor because he is booked solid for a certain service? But for the average exhibitor the leading comedies are generally open booking, outside of the first-run houses, and therefore comments on comedies and other short lengths should be especially welcome.

Let's have them from now on. Your success and that of your brother exhibitors depends on good pictures. Here is the place to help him select the wheat from the chaff, and he will help you. Reciprocity—let's go!
Straight from the Shoulder Reports


THE MASTER MIND. Did the biggest Sunday gross in ten weeks, everybody pleased. Advertising; newspapers and trailers. Patronage; mixed. Attendance; good. Forest E. Miles, Richmond Theatre, Richmond, Ind.

Goldwyn


THE PENALTY. Superb acting, Lon Chaney at his best, a wonderful picture, can't be boosted too highly. Advertising; slides, newspaper, posters and program. Patronage; high class. Attendance; good. Mrs. Phelps Sassen, Lyric Theatre, Easley, South Carolina.

WET GOLD. A high class production that made a hit with our patrons, wonderful under sea photography, with lots of thrills. Advertising; newspaper, herald and billboards. Patronage; mixed. Attendance; good. J. C. Rowton, Victory Theatre, Shawnee, Okla.

Hodkinson

PARTNERS OF THE TIDE. Good feature, different from ordinary; audience seemed to like it fairly well. Advertising; sixes, threes, lobby. Patronage, small town. Attendance; fair. J. F. Cramer, Majestic Theatre, Willets, California.

KENTUCKY COLONEL. Much oi the picture must have been omitted as it did not correspond to music cue; otherwise fairly good production. Advertising; posters and by mail. Patronage; rural. Attendance; poor. Baughnbaugh, Community Theatre, Lewistown, Ohio.


LIFE'S DARN FUNNY. Star popular, especially with Hughes in support; went fairly well with Dana fans. Advertising; good. Patronage; best in city. Attendance; good against a circus. Geo. B. Hendrickson, Liberty Theatre, Darlington, S. C.


Paramount

DANGEROUS LIES. A very good story and told well, camera work very good, was well liked by my patrons. Advertising; three newspapers, window cards, 3, 6 and 1 sheets. Patronage; neighborhood. Attendance; 900. J. Edw. Mitchell, Strand Theatre, Waverly, Mass.


AFFAIRS OF ANATOL. Fine acting, superb staging, wonderful photography, truly “All Star Cast”, but a weak, improbable, trite and childish story; nevertheless we predict the public will like it. Advertising; stock cuts, special lobby. Patronage; college students. Attendance; very good. E. W. Large, Crescent Theatre, Ithaca, New York.

LOVE SPECIAL. Reid is always a good card and as usual his picture pleased. Advertising; usual. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

CHICKENS. Good light entertainment that pleases. Advertising; newspapers only. Patronage; mixed. Attendance; good. T. M. Horsey, Unique Theatre, El Paso, Texas.

WISE FOOL. Could have been produced in two thousand feet, not Melford's real work, a poor title, nothing to work on. Ad-
Straight from the Shoulder Reports


Money Changers. A strong, entertaining picture; will give unusual satisfaction. Advertising; lobby display, 60 and 1 sheets. Patronage; neighborhood. Attendance; good. W. Toshoff, Empress Theatre, Rochester, New York.

Pioneer

Bubbles. Only a fair picture, but seemed to please patrons. Advertising; average; Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.


Realart


Don't Call Me Little Girl. One of Mary's best pictures and will stand to raise your admission prices; played to full house. Advertising; just posters and 3, and 4-1 sheets. A. B. Workman, Coliseum Theatre, Marseilles, Illinois.


Something Different. Very pleasing, it is clean and your patrons will enjoy it. Afternoon show helped the night attendance, in which case the bigger comedy and both went over big. Advertising; usual posters. Patronage; neighborhood. Attendance; good. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.


R-C. Pictures


The Fortune Teller. Costumes lack; too played this week, needed comedy at least two reels. Advertising; newspaper and boards. Patronage; neighborhood. Attendance; fair. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

The Sting of the Lash. Great star a big card here; so good you could hear a pin drop any time during the picture. Advertising; 3 papers, window cards, 4-1s, 7-3s, 4-6 sheets, 11x14 photos. Patronage; neighborhood. Attendance; 889. J. E. Mitchell, Strand Theatre, Waverly, Mass.

Selznick


\[\text{Scenes from Rupert Hughes' Triumph of Fall, Photoplay Successes Recently Released by Goldwyn}\]

\text{Left to Right: Tom Moore in "From the Ground Up," "The Old Nest," "Dangerous Curve Ahead"}
HOME OP MANHATTAN. Star getting popular, this was not her best but pleased most of patrons, a good program attraction. Advertising; regular program billing. Patronage; best residential. Attendance; good. Geo. B. Hendrickson, Liberty Theatre, Darlingon, S. C.

United Artists

MARK OF ZORO. Most pleasing of Fairbanks' films, everybody satisfied, weather was against me. Advertising; paper and billing. Patronage; family. Attendance; fair. J. A. McNear Jr., Hill Opera House, Petaluma, California.

THE NUT. Very good picture, star good drawing card here, seemed to please all. Advertising; as usual. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

OUTSIDE THE LAW. One of the best we have run, pleased 100%, many favorable comments, will please any audience. Advertising; 6 sheet, 3-3 sheets, 40-1 sheets, 3 sets lobby display, newspaper, Patronage; community. Attendance; good. U. G. Rip-logle, Grand Theatre, St. Marys, Ohio.


ACTION. Hoot Gibson certainly delivers the goods in his first reel production. Lots of action with just the right amount of comedy and love interest. Advertising; regular newspaper and lobby. Patronage; mixed. Attendance; good. J. C. Rowton, Victory Theatre, Shawnee, Okla.

Vitagraph

BLACK BEAUTY. Extra good, should please any kind of audience, everyone too interested to think of it as a photo play. Advertising; newspaper, 15, 35, photos. Patronage; small town. Attendance; small. J. C. Rowton, Alexandria Theatre, Ogden, Utah.


BLACK BEAUTY. With a capable cast, this picture pleased practically everyone who saw it. It has the drawing power of a well known story, and is not the kind that is tiresome. Advertising; local papers and billboards. Patronage; best. Attendance; fair. Poor weather. Chas. W. Lewis, L. O. F. Hall Theatre, Grand Gorge, New York.

State Rights

CUPID'S BRAND. Very good western. The best of the Jack Hoxie features. They have all been good. Advertising; average. Patronage; mixed. Attendance; fair. Chas. Kuchan, Idylhour Theatre, Canton, Illinois.

KEEP TO THE RIGHT. Very good, hard to understand, good acting, and well played by Dr. Morris. Advertising; not very heavy. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, N. Y.

Wells Working on New Bible Stories

Raymond Wells, director general of the Sacred Films, Inc., is now at work on the forth- coming Biblical story. It is estimated that this time that the entire production of the Bible from Creation to the Ascension will cover a period of three years.

Following the initial completed four episodes, which are now being shown in the first run theatres of this country in chronological order. Will be the stories of Abraham's sacrifice, of Joseph's repudiation of Temptation, the plague of hail and devastation, the gorgeous entertainments of Pharaoh and all the other Biblical tales known to the peoples of the world, which will vie in picturesque splendor with anything the screen has yet offered.

Full page newspaper layouts in rotogravure sections are appearing simultaneously with first run showings. The Philadelphia Public Ledger, The Washington Post, The Baltimore Sun and the St. Louis Post Dispatch are a few of the large representative newspapers who have given large spreads to these pictures. Educational institutions the country over have in- dorsed the authenticity of the pictures.

These pictures offer the exhibitor in locales where the Church element is antagonistic a chance to build his patronage providing he gives the Bible stories proper presentation.

Time Extended to Send Scenarios to Contest

In response to hundreds of requests for a few days' extension of time in which people not living in Chicago may send in their scenarios in the Contest, the News last Saturday gave four days' grace.

Entrants in the contest, therefore, living out of Chicago, provided they had registered properly in the contest before midnight on Tuesday, November 1, were given four days in which to get their manuscripts in to the scenario editor of the News. No manuscript will be passed on to the judges, however, which is not in the hands of the contest editor by midnight of Saturday, November 5. Manuscripts submitted by any person not registered in the contest, on one of the registration blanks which have been appearing daily in the columns of the News, go to the judges for decision.

Selznick Distribution for Canadian Scenes

Four prints each of all Canadian Government moving pictures will now be distributed in Australia and New Zealand by the Selznick Pictures, Australia, as a result of an arrangement just entered into between the Selznick Corporation of New York and the Exhibits and Publicity Bureau, Ottawa, Ontario, representing the Canadian Department of Trade and Commerce.

The pictures consist of the "Seeing Canada" series, comprising one reel scenic and industrial subjects issued at the rate of two each month.

Booth Tarkington's famous characters of "Herman" and "Vermin" in "Penrod" were racers for Marshall Neilan, now producing this popular book and play for the screen. Little darkies that have the necessary talents to portray these characters are scarcer than the proverbial hen's eyebrows.
Selling the Picture to the Public

By EPES WINTHROP SARGENT

Getting It Straight

There still seems to be some misunderstanding about Lem Stewart's campaign material for "The Old Nest." Our reference to the Paramount pickup seems to have been misunderstood. To clear the matter, here is the dope:

Some time ago a Paramounteer made an appeal to the Mayor of Pittsburgh to see "Humoresque." We reproduced the advertisement. Mr. Stewart picked up the idea, rewrote the copy to suit his needs, and used it in Asheville for "Humoresque." When he got ready to exploit "The Old Nest" he wrote new copy along the old lines. It was not the Paramount copy, but merely something along similar lines. The "Monument to Mothers" is entirely original with Mr. Stewart, and was first used for "Humoresque" in Asheville and later adapted for "The Old Nest."

He did not turn in the open letter to the Mayor as part of his original campaign sent to Goldwyn. We trust that this will set the matter straight.

Still Working

It's old, but it's still good. Harry Royster, a Paramounteer, used the old device of a couple of names, selected from the telephone directory, in each advertisement of a double truck for "The Affairs of Anatol" at the Liberty Theatre, Canandaigua, N.Y.

It assured the merchants that their advertisements would be read, so it made them easy to sell on the idea. It got the town all excited over the prospect of free tickets.

How Billy and Betty

Won a Double Truck

Getting new ideas for cooperative advertising is something of a stunt, but Harry Royster, of the Paramount exploitation forces, has found something new.

He went down to Binghamton to put over "Experience" at the Strand theatre, and landed a double truck. The seventeen advertisements were shoved over to the sides and in the centre was the story of "Betty and Billy Bingo," supposedly new arrivals in town.

On their arrival they went, of course, to the hotel which "experience" told them was the best. Then they called the color taxi "experience" told them was the most reliable and opened a bank account at the institution "experience" pointed out. In the same way "experience" told them where to go to buy a home, furnish it, supply themselves with clothes and other needs and even where to find flowers for mother's birthday.

Made Story Interesting

The running story was interesting. You wanted to see what they did. Illustrated with thumb nail sketches, the story will have many times the value of a straight hook-up.

Royster stopped the stunt there, but there is a chance to work the Raffles idea in conjunction with this, announcing that Billy and Betty will repeat their shopping tour between designated hours and hand out passes to those who accept them in a set formula. The paper has the double page of extra advertising and can readily be sold on the space for the Raffles stunt.

It would also be a good idea to preface the double truck with teasers announcing the expected arrival of Billy and Betty.

Here's a Good One

Canton, Ohio, has some one-man trolley cars, and the crews of the two-man cars look down upon them. The conductors affect to see in them motormen who are taking conductor jobs and the chief engineers affect to despise conductors who usurp the jobs of motormen.

F. Reed Hass, who has a house near the car barns, knows this, and the other day when he had a "Toonerville Trolley" on the bill with "Mamma's Affair" he invited all the one-man operatives and their families—then saw to it that the two-men crews knew about it. Both sets of visitors enjoyed the Toonerville chariot, and the two-men crews had the time of their lives gugging the boys who have to drive a car with one hand and make change with the other.

Made Cartoon Police

Tell "Too Much Speed"

Pretty nearly all of the changes have been rung on the "Too Much Speed" traffic campaigns, but W. Griffith Mitchell, of the Majestic Gardens, Kalamazoo, and Albert Boasberg, the Paramounteer, managed to get one more stunt.
Selling the Picture to the Public

Made Strong Campaign for "A Midnight Bell"

Thomas G. Coleman, of the Strand Theatre, Memphis, made a strong campaign on "A Midnight Bell." He had an exceedingly tall usher, for whom he procured a skull mask and a winding sheet. He was advertised as "Charles Ray's spook in 'A Midnight Bell'" and roamed around the theatre, sometimes occupying "the haunted church pew" in the lobby.

There was also a large bell in a cupola atop the lobby with the cord running down into the box office, where the cashier gave it a twitch now and then. A card told that "Charles Ray rings this bell while tied in a chair." The bell was rung during the showing of the film at the proper moment, but an unheared effect was found when a transom in the manager's office fell at the moment the window fell in the picture. The effect of the crash was electrical.

There was also a tie-up with a shoeblack—repairing parlor for rubber heels, the card suggesting that if Ray had sold this brand he could not have lost his job. A large display was used to give point to the advertisement, and the mirrors in the shining parlor were all lettered for the attraction.

Made the Taxicabs His Sandwich Men

Albert Boasberg, Paramounteer, has been at it again. This time he tied up a taxicab company to the Majestic Gardens, Grand Rapids, and tied it up so hard that it won't break loose.

He came up from Detroit and arranged with the company to run signs on the top of its cabs, part of them reading "Take a yellow cab to the Majestic Gardens see Paramount's 'The End of the World.'" The other read: "Though you may go to 'The End of the World' you will find no better taxi service than the Yellow Cabs." The telephone number was added.

One of these was placed on eight sides of a frame work eighteen inches by six feet on top of every cab in the fleet. The company also used a hook-in newspaper advertisement.

The tie-up was intended only for the week of this Paramount picture, but the frames were all in place and the results were so satisfactory that the theatre and cab people will continue the arrangement, so Boasberg built better than he knew.

Hyman's Novelties at the Mark Strand

Edward L. Hyman, of the Mark-Strand, Brooklyn, is not overlooking Armstice Day, and his program for the week of November 6 opens with a patriotic feature. This opens with the orchestra playing Sousa's "The Stars and Stripes Forever" with a figure in a tricolor hunting posed against the black cyclorama. At the finish of the number, the staff girl carries into an American flag. This is followed by a special film, a short length dealing with Armistice Day. As this ends, the screen rises to disclose a black cutout drop, with the coat armur of the allied nations disposed around the opening. Through the cutout is seen the same model dressed as Liberty and backed by four men dressed as American, France, Italy and England. On the sky blue backing are the thirteen stars, emblematical of the original thirteen States and the rainbow of promise.

This is followed by a group number in this order: "Schon Rosmamin," Kreisler; "La Cinquantaine," Marie, and a Minuet by Mozart. The first is played by a string quartet and the Cinquantaine, originally written as a piano solo, will be given words and sung by a baritone. The minuet is a ballet feature.

The Topical Review follows and this gives way to a prologue to "The Beggar Maid," a two-reel novelty. A studio setting is shown with a model on the throne posing as the beggar maid. At her feet is seated the prince in armor. At the right the artist working at his canvas. At the opening the prince (tenor), sings Harling's "The Sunshine of Your Eyes" and then the artist recites the Tennyson poem from which the painting which has suggested the picture was derived.

The film follows and then comes a second prologue for Charles Ray in "Two Minutes to Go." The setting shows a room in a college dormitory building, with the usual array of pennants, etc. A male quartet enters in lock step, singing "Boola" and swings into "Good Night Ladies."

Following the features comes "I list the trill in golden throat" from Victor Herbert's "Nathan," and the "Fireman Save My Chils." The Gavotte from "Mignon" forms the organ postlude.

The doors were opened ahead of time and the organism started a community sing, with the childen's favorites, and they were having such a good time that they were almost sorry when the picture started, until they caught sight of Jackie in the lion's den.

After the performance Mr. Tynes picked out eight girls and four boys and presented them with the dolls, which had formed one of the window advertisements through the week.

Results Were Good

The results were so good that he is now planning a special matinee on "Dinty," which is next on the list.

The Coogan dolls have been worked in a number of ways and have proven one of the best advertising aids ever offered by First National, though they do not handle these directly.

Jackie Coogan Dolls Helped Kid Matinee

Fred N. Tynes, of the Columbia Theatre, Portsmouth, Ohio, made the Jackie Coogan dolls help a children's matinee. He sent for a dozen dolls and announced that they would be presented to the best behaved kids at a special matinee of 'Peck's Bad Boy.'

The advertisement carried a special coupon which let the youngsters in on a fifteen cent admission, and some of the kiddies were able to sit two in a seat and the house capacity of 1,100 seats was oversold for the special Saturday morning show, some of the children being in line by half past seven, though the performance was not announced to commence until nine.

JUST A FEW OF THE TAXICABS PARAMOUNTEER BOASBERG TIED TO "THE END OF THE WORLD"

He had every car in the fleet supplied with an eighteen inch by six feet banner for the Betty Compson play at the Majestic Gardens, Grand Rapids, and the results were so good that the house made a deal with the cab company to use the banners indefinitely, obtaining the widest possible publicity for the announcements of its attractions, as the cabs go all over town.
Selling the Picture to the Public

Put Over "Quo Vadis" in a Three Day Campaign

"Quo Vadis," the F. B. Warren attraction, was booked into the National Theatre, Washington, D. C., on such short notice that there were but three days in which to exploit the picture. Alex Yokel was sent over to do the exploitation, and he did it so well that the play more than held its own against the regular picture theatres with exceptional attractions.

The National is a drama house with a $1.50 top. Usually it requires a lot of selling to get over a picture at those prices, but Yokel made the grade and Harry Rapley tried to get him to hold the picture over for a second week, playing continuously through the day, with the booked attraction holding the stage in the evening. Prior booking arrangements prevented this, but it is a good testimonial to the effectiveness of the work.

Hooked to a Contest

But the big drag was a hook-in to a prize contest being conducted by the Washington Times. Twenty tickets daily were added to the prizes contributed by the merchants. It gave the attraction a look-in on two column daily story and an eight column advertisement.

The picture went over with such success that additional prints had to be ordered, and most of the bookings have been made on sharing terms instead of the flat rental asked before this spectacular demonstration.

A Novelty Prize

In supplying merchants with ticket prizes in return for their hook-up to a double truck, C. A. Crute worked a new idea in making the first prize a family pass for each of the ten dealers. The novelty of the idea put a fresh kick into the ticket offer.

THE WOMEN LOOKED AT THE CHILD AND THE MEN AT THE CHICKEN

How Arthur E. Weld made everyone look at his lobby display for First National's "The Child Thou Gavest Me." All of the properties were borrowed, so the only cost to the Strand Theatre, Waterloo, was the battens for the fence

Nursery Lobby Won for "Child Thou Gavest Me"

Arthur E. Weld, who has been transferred from the Strand, Cedar Rapids, to the house of the same name in Waterloo, Ia., used a nursery lobby for "The Child Thou Gavest Me."

He roped off a space in the lobby, the furniture store loaned him a rug, crib and some chairs and things, and the toy store contributed the rest of the properties, and with a real nurse and a wax baby, he found it a simple matter to call attention to the First National release.

Anything which appeals to the women is good publicity, and no woman can pass a nursery, even though she be an old maid. The nurse girl gets the men, so everyone is happy.

Jazzing Dream Street

G. M. Philips, of the Strand Theatre, Birmingham, Ala., used crepe paper to put over "Dream Street," forming a canopy in the lobby with streamers of this material and building tent-like shades for the 100 watt lamps in the lobby. Cutout letters of the title were attached to streamers which ran under the marquee, and on top other cutout letters gave the producer and the play, with cutouts of the characters.

All of the outside lights were dipped green, which gave distinction to this lobby above all other lights on the street and materially aided the substantial increase in business.

Stirred Up Detroit on "Experience" Gags

Albert Boasberg, one of the star Paramounts, put an awful punch in the masked woman stunt when "Experience" played at the Broadway-Strand in Detroit. He picked out a pretty girl and sent her around town in a bright, new, red Stutz, with a liveried chauffeur and all the trimmings. On the spare tire was tied a sign stating that "Beauty will be unmasked to you on the Primrose Path at the Broadway Strand" with the playing dates.

Everyone in town except the bedridden had a chance to get a good look at her, except her face, and most of them went to the theatre to see the rest of her, and were glad they went.

Another good stunt was a man who worked the hotel and railroad station in a railroad conductor's uniform. He accosted persons asking if they had lost their railroad ticket, presenting a strip ticket that looked like the real goods, though actually it was heralded for the production. Not many bit, but the tickets were accepted and shown around, and it helped to build business with the transient trade.

BOASBERG SAYS IT TAKES "EXPERIENCE" TO PULL THIS STUNT

At any rate he used it for "Experience" at the Strand Theatre, Detroit. He got the prettiest girl he could find and announced that "Bauty" would be unmasked on the Primrose path in the Paramount production.
Selling the Picture to the Public

Southern Theatres Make a Clean-up With Lem Stewart's Campaign for "The Old Nest"

One of the most interesting studies in comparative advertising comes up from the South, where Lem L. Stewart, director of exploitation for the Southern Enterprises Circuit, has been putting over "The Old Nest," the first of the season's super pictures to be launched in that territory.

Recently we gave a rather full detail of Mr. Stewart's campaign at the Howard Theatre, Atlanta, where the film was opened. A detail of this campaign was sent all of the houses in the Southern Enterprises Circuit. The same material was sent to all. To date twelve houses have reported. Only one failed to accept the co-operation of the exploitation, and that house, ablest of those reporting, fails to show that the attraction went over to exceptional business.

Proves the Pudding

If the proof of the pudding lies in the eating, this looks like a sound argument in favor of exploitation. Twelve houses reported and only the theatre without exploitation failed.

The more interesting angle, however, is the personal equation. Eleven managers did their best to follow the campaign, but each did it in his own way, giving emphasis to the angles which most strongly appealed to his own ideas of exploitation. No two campaigns were alike.

In this summary the report cannot be given in detail and no effort has been made to grade them according to value. It is offered as a concensus for the benefit of others who have yet to play this story and to show in general how elastic any campaign, suggested by a plan book or through a department head can be made.

This is the important lesson. No campaign can be much more than suggestive, and we think this demonstration is worth the additional space it takes in this department.

Greenville, S. C.

John S. Hursey used the telephone tie-up, a special showing to representative people in advance of the run, special matinee to gold star mothers, four window displays, including one sixty foot window for electrical home helps, a decorative, but not characteristic lobby, with a banner, started a home-coming week, which was taken over by the Chamber of Commerce, but in which the theatre held the inside track, a decorated foyer in return for a "send flowers to Mother," 139 inches of advance advertising, mostly teaser work, slides in three houses, street car cards and about 100 inches of special free publicity. Including the newspaper advertising, the extra cost was a trifle more than one-ninth of the extra returns.

Chatanooga, Tenn.

Elmer R. Rogers started in at the Tivoli with a birdhouse size "Old Nest" in the lobby, booking the same idea to a number of window displays, but also using real nests in other windows to get a change of pace. He used a total of 56 inches of newspaper advertising, and featured a musical program instead of a prologue, winding up with "Keep the Home Fires Burning." He also used the special showing four days in advance, and got some wonderful publicity from this, including an eleven inch editorial in one paper. All of the dramatic departments made "Tivoli Week" a feature of their general stories.

Gadsden, Ala.

I. C. Holland did about double his average at the Imperial at a very small cost. A leading store sent out 4,500 small heralds in their own mailing list envelopes. He used the letters printed some weeks ago, and the open letter he induced the postmaster to place in all call boxes addressed merely to the box number. He sent 60 hand-written letters to gold star mothers, asking them to come to the first performance free. Many of them could not accept the invitation, but came later and paid admission. But his best stunt was sending his car for an evangelist who was conducting a revival.

A revival meeting is strong opposition in the South, but the minister that night told all his hearers to be sure and see "The Old Nest." He also had a private showing on Sunday, and says that most of his guests came again and brought their friends, paying admissions. And to prove that he put it over, he adds that he can pack them in on a return date.

Knoxville, Tenn.

W. E. Drumbar made a wonderful lobby entrance for the Rivera. It is shown in an illustration, but does not give the full effect. He used everything but the open letter to the Mayor; the latter official not being popular. He tied up to the Sentinel in a special showing to the guests of an old ladies' home and to all mothers over fifty years of age. In all 687 accepted the invitation, and as they could not come alone, each free admission averaged close to three paid tickets. He used 220 inches of newspaper space and had many co-operative windows. He tied up the Rotary Club on the visit of the old ladies from the home, the club supplying the autos, which naturally engaged the interest of all the members. There was a special showing to ministers, and their letters were used in the advertising, one of them writing that he wished he might have a copy of the picture to show in every church, school and jail in the country. There were seven window tie-ups. In spite of a circus opposition, the receipts held up, although the weather was extremely hot five days out of the six.

Tampa, Fla.

C. D. Cooley, of the Victory Theatre, and his exploitation man, R. C. (Jack) Frost, started with an advance run to ministers and the merchants they wanted to tie up, such as florists, the telegraph people and others.

This last seems to be a brand new angle. The ministers and newspaper men gave invaluable advance publicity on the strength of the showing. They changed the letter to the Mayor to suit a local condition and then persuaded a prominent citizen, who had seen the picture in New York, to sign it. The "Ministers' Association" has taken up a good deal of work and the results. They got windows from all of the merchants who had been invited to the advance showing, and also fourteen windows in a new department store, tying up every window. For a lobby attraction a bay window was taken from the scene dock, with an interior backing, and at this the mother cutout was placed, with a real bird's nest in the front. Special framed appeals in black letter text such as "Come hither all ye children of mothers, for we have a tale to unfold" were hung all about the.

How Two Houses in Southern Territory Got Over "The Old Nest" To a Cleanup

The section on the right shows what W. E. Drumbar did at the Rivera, Knoxville. The oldest nest had two doors for entrance and egress. Not the old nest and bird house on the right. On the left is the display of Ab. Cooper, of the Majestic, Asheville. He used a miniature old home on a platform with a telegraph operator alongside to receive messages to mothers. On the left (not shown) was a florist to take orders "for Mother"
Selling the Picture to the Public

lobby. In the telegraph hook-up two uniformed messengers were used to hand out the blanks to departing patrons in addition to the operator at the key. It knocked out a new record, playing to more than capacity, if you get what we mean. Not a little help was a mailing list of 1,500.

Augusta, Ga.

F. J. Miller, for the Modjeska Theatre, used the letter campaign, taking 83 inches of space and 1,000 heralds. However, he pinned most of his faith to a novel lobby display, a high brick wall in colonial style with brick columns and white marble flanges on the tops. In the foliage was a large nest on which sat a stuffed bird, while another was perched on the wall. An investment of $15 brought in an excess of $300 additional business.

Asheville, N. C.

Ab. Cooper, of the Majestic Theatre, used a bird nest in a tree for ten days in advance of the showing. In front of the nest was a white bird, suspended from fine wires to give the effect of flying to the nest. In its beak it bore the date card. People looked at the bird and had to see the card. A miniature old home was mounted on a platform on the right of the lobby and in front of this sat a telephone operator. On the left a florist had a big display of flowers and a clerk to take orders for local delivery or by telegraph to other cities. This is something that can be worked to the limit. There was a special screening and a newspaper tie-up with both telegraph companies. There were numerous window tie-ups, and special attention was given photographers and kodak stores on the theory that mother might like a picture. A special screening brought the usual good results and was a novelty in Asheville. Cooper made each additional dollar spent earn better than $20.

Spartanburg, S. C.

A. C. Cowles, of the Rex Theatre, used a house set, rather narrow, on account of the proportions, but deep. He had bird houses in four locations and he took 263 inches of newspaper space. He used the letter to the Mayor and the "Monument to Mothers" and gave candy eggs to all the children at the matinees. He broke every record the house had up.

Sumter, S. C.

Oscar White, at the Rex Theatre, used a log cabin for his old nest, with a fireplace and red electric lights to get people to look inside and see what the glow was. A three-sheet was framed in a rustic outline and set on the front of the house instead of the face at the window. He got 17 windows, painting his own sheets, and used a daily change of slides for two weeks in advance. He used the telegraph hook-up, not knowing that this was a part of the regular scheme, had a page of co-operative ads and interested the ministers and school teachers, getting a lot of help from the latter. He broke all existing records and did it on $22.50 cash and a lot of hustle.

Montgomery, Ala.

H. C. Farley, of the Empire Theatre, spent $7.90 in building an old home in the lobby, but spent most of his appropriation for newspaper work, taking 193 inches. He also had six window tie-ups, working both the photographer and the kodak store. He used very little special paper, but his newspaper work, plus the lobby, brought a 20 per cent. increase.

Anniston, Ala.

Roy S. Smart, for the Noble Theatre, used the birdhouse advance and got about every window possible, starting in with "window teasers" reading "Some day you’ll see The Old Nest" on fifteen windows, which later were specially dressed. All of the soda founts were painted and a special matinee was given to all mothers over 45, collaborating with the newspaper, which gave elaborate stories for several days. Arrow cards reading "This way to The Old Nest" were tacked on both sides of the house up and down the street and they made their first prologue on this picture. The house is a new one, so there is no standard of comparison, but they doubled the average business at a sister house.

ONE OF THE BEST OF THE "OLD NEST" WINDOW TIE-UPS

Planned by Elmer E. Rogers for the Tivoli Theatre, Chattanooga, Tenn.

TWO MORE NOVEL LOBBY DISPLAYS ON "THE OLD NEST" FROM SOUTHERN THEATRES

On the left is a novel display from the Modjeska, Augusta, Ga., devised by F. I. Miller. This will not work for many houses, but it is unusual and very effective. On the right is the display of A. C. Cowles, of the Rex Theatre, Spartanburg. Because of the depth, the wood scene backing does not show up. Six real birds' nests were in the dress, filled with candy eggs. The house is rather narrow, but the effect is good
Selling the Picture to the Public

This "Old Nest" Had All the Conveniences

Walter F. Davis, of the Crystal Theatre, Waterloo, Iowa, pulled one of the best stunts yet for "The Old Nest." He had the telegraph tie-up, and also a telephone, so that you could wire or call up. His stenographer sat in the lobby to take dictation and an invitation to let her send a letter home to mother, but the stunt was a toilet table, supplied by a local druggist with a card reading, "If you cried, powder up. Hanson & Hanson, Druggists." The table was well supplied with toilet accessories, all advertised, and a surprisingly large number of women stopped to take advantage of the offer.

It was one of the stunts that made Davis sorry he had the picture booked for only one week instead of two.

Won Fourteen Shows with "Anatol" Posters

When it is all over, the Paramounters should take up a subscription for a loving cup for whoever originated the idea of the Clive posters for "The Affairs of Anatol" for they made it possible to break into windows never before obtainable, or to get more numerous shows out of already trained window owners.

In Baltimore, John D. Howard, who Paramounts with Washington as his home plate, got fourteen windows for the New Theatre, and some of them contained several of the posters. The cut shows a drug store window with four of the posters and all of the stills, the latter being placed above the larger frames to prove the 12-count 6-inch 12 stars proposition.

In a majority of instances the posters were cheaply framed to give a heightened effect and the result was well worth the small cost. If you get your frames from the sash and blind factory, instead of the art store, they do not cost much, and for a couple of weeks they look as well as the more expensive kind, for most shops carry a variety of ornamental inside trim which can be worked up and then gilded. Don't wait for an exploiter to come along and show you how. Have some frames made up, standard one and three-sheet sizes, and pile them when the right posters come along. Later on you can use aluminum paint and get a new effect.

Worked Essay Contest to Show it Could Work

F. W. Feri, publicity director for the Gould Theatre, Pittsburgh, working with Bill Robson, the district Paramounteer, made an essay contest work as hard in a big city as it could in a small town.

Feri wanted something that would put "Life" over, and Bill liked the essay idea. There was no chance to hook a local paper to a neighborhood house, so they got out some cheap throwaways which were distributed to the public school pupils at the dismissal hour.

Caught the Kids

Prizes were offered for the best essays on "What is your idea about "Life"?" and every youngster hurried home to tell the family all about it and enlist aid.

As a result the word of mouth advertising was greater than large newspaper advertisements could have given the section, and a heavy business resulted.

The essay contest has been regarded as small town stuff where you could get the interest of some newspaper, but Feri is satisfied that it can be done just as well with throwaways.

Frame Such a Success It Has Gone on Tour

Leon Bamberger, Minneapolis Paramounteer, and Manager Carlson, of the Lyric Theatre, got together on a lobby board for "The Affairs of Anatol" which turned out so well that Bamberger begged the loan of the board after the Lyric was through with it and booked it over a route.

THE LYRIC ART POSTER

The pictures are cutout photographs mounted on rose colored stars set on a ground of blue with the title in white and the other lettering in rose, and a colored trade mark. The backing is beaver board, and it is used unglazed.

If you are not in Bamberger's district, copy the scheme, but do not get the blue too pronounced or the rose too pink. The effect lies in the richness of the coloring.

Robson Discovers New Hook-up for Merchants

Playing "The Affairs of Anatol" at the Palace Theatre, Tarentum, Pa., Bill Robson looked for something new for a hook-up.

He found it in a new hidden word stunt. All of the advertisements were written to provide plenty of letters forming the word "Paramount." These were not thrown arbitrarily into the space, but appeared in the words of the text. Each merchant had three tickets for the person who made the greatest number of "Paramounts" in his space, two for the next best and one for the third. As there were fifty merchants hooked in on the scheme, 300 tickets were distributed, for each merchant's ad was an independent contest.

The advertisements were not run in a hook-up page. Just for variety's sake the ads went all through the paper, and the entire issue was a hook-up. It can be worked for a hook-up page, but the entire paper is better, where it can be done.

Another stunt was an impersonation contest on any of the twelve stars, limited to children under twelve years of age, the idea being that children are cute and an eight-year-old can do things that would be brazen—if more interesting—in an eighteen-year-old girl. The prizes cost only $10 and the stunt got tied to a Chamber of Commerce exhibition.
Selling the Picture to the Public

A Vitagraph Exchange
Stages Window Display

One of the best recent window suggestions comes from Chicago, where the Vitagraph Exchange took its window and did some decorating for "The Son of Wallingford." It not only offers a good idea for house managers to follow, but it demonstrates the cutout value of the posters on this really good feature.

The backing is the reverse side of an old mounted 24-sheet. The cutouts are mounted on compositor board and set several feet in front of the background, a row of border lights below the frame serving as footlights for night illumination.

A False Proscenium

The frame is painted on paper and attached to the inside of the window. It gives a proscenium effect which very materially heightens the illusion of the show.

The photographs do not do the window justice, for it does not give the depth of the perspective and the effect is flat since there is no floor to show the proportions, but in the actual window much of the effect comes from this depth, the larger figures in the foreground being set in front, where they properly belong. Varying sized figures on the same plane would spoil the illusion, but by putting the smaller figures "upstage" a capital effect is arrived at.

Tickets for Wanters

Rick Rickerson, the Salt Lake Paramoutneer, arranged a hook-up between the Times and the Idaho Theatre, Twin Falls, Idaho, whereby a ticket to see Thomas Meighan in "The Frontier of the Stars" was given all who inserted a want advertisement in the paper.

As it has been demonstrated that each free ticket brings in one and a half paid admissions, this helped business and at the same time made the theatre solid with the paper.

Used "Home Talent"

C. S. Smith, of the Alamo Theatre, Newnan, Ga., used a local boys' band to advertise "Home Talent" and found that it boosted the receipts without costing him anything. The boys were only too glad to get a chance to show off, and they marched down the street to the theatre and into the house, bringing the crowd with them. In the pit they played two selections, and they saw the show free.

The manager who overlooks the local angle is losing money, and you do not have to wait for this Associated Producer's release.

Whirlwind Finish Did Nearly Double Record

G. M. Philips, of the Strand Theatre, Birmingham, Ala., made a very intelligent campaign for "The Affairs of Anatol." He started several weeks in advance to sell the title on his screen and billboards, but he held his big guns for the last week and then used everything.

He kept away from a lobby display, for he felt that he was going to need the lobby space for the crowds, and he did. Instead he put "Cecil De Mille's 'The Affairs of Anatol,'" over the marquee in cutout letters, spelling the title in letters formed of small stars. A three sheet cutout of De Mille was placed in the centre and at intervals of four feet the other stars were pictured in smaller medallions.

Three business houses were tied up to the newspaper advertising and six merchants contributed window space to colored stars on each of which was pasted a picture of one of the featured players. There was an odd star for the merchant, who used it to announce "We have gowns for every affair," underlining the latter word. Heralds, lithos and window cards completed the work, and all were lavishly used instead of in the usual quantities.

Jobs for Unemployed

Feature of Campaign

R. C. Gary, the Omaha Paramoutneer, went Harold F. Wendt one better in utilizing the unemployed for a ballyhoos.

He went to the Legion headquarters and hired twenty-four men to carry the cards shown in the cut. There is a lot of talk in Omaha about unemployment, and the local papers took up the parade in news stories, using cuts. It stole a lot of space for the $48.50 the stunt cost.

H. H. Blank Enterprises footed the bill and cleaned up a handsome profit on the investment, for it brought "Experience" to the attention of persons who do not read the amusement advertising and are not to be classed as fans.

This is a stunt that can be worked for any picture, and it will at least give a grubstake to the men who form the parade.

This exchange window offers a good suggestion

It sold "The Son of Wallingford" to exhibitors in the Chicago district and offers a good idea for selling the story to the patrons. It is not a good photograph, but it carries the idea of how to lay in the cutouts for a big flash.

Jobs for the Jobless Won Approval in Omaha

R. C. Gary, the Omaha exploiter, hired 24 men to carry a section sign reading "We are unemployed, but Famous Players-Lasky gave us a job to advertise "Experience," a Paramount picture, Strand Theatre, starting today." It worked big
**Camouflaged Story**

**Given a Full Page**

There is more than one way of breaking into print, and Bill Robson, the Pittsburgh Paramount, knows it. He wanted a story to open up "The Affairs of Anatol" and he knew that there was small chance of coaxing a large space out of the Sunday editor without some good excuse.

Bill forgot all about the twelve stars and that sort of thing and went into the Dispatch office with a story on Alvin Wyckoff, director of photography on the Lasky lot, and his $18,000 camera. It was well illustrated and came out in the paper with six cuts, filling almost all of a page.

All through the story were references to "Anatol" and the stars, for the story hinged in part on the making of that film.

The editor knew as well as Bill did that it was an advertising story that would do the picture a world of good all through the section covered by the Sunday edition, but he let the mentions stand in, for he knew that Bill's price, and the story was worth the price.

And the odd part of it is that this sort of story does a picture more good than the patent press story. It carries more weight. The public is like the editor. It wants to be paid for reading press stuff, and this interesting story of the photographic end paid them, so the title stuck in their memories.

**Hooked the Railroad**

Add to "The Old Next" tie-ups the railroad stunt. The Sun and Moon Theatres, Omaha, tied-up the Chicago, Milwaukee & St. Paul Railroads with a card of stills and the text: "Give a thought to Mother. See "The Old Next." Leave today to see her via the C. M. & St. P."

**Made "Cappy Ricks" Join the Marines**

Evansville, Ind., has a city ordinance prohibiting theatrical advertising displays on the downtown streets. Worse yet, you can't slip a Chief a cigar and make him go blind.

It looked as though Oscar Kantner, the Paramounteer, were up against it, but a little thing like that didn't bother him for long.

**Hooked to the Marines**

He hooked into the marine recruiting, built a sailboat on a motorcycle and side-car, advertised "Cappy Ricks" at the Criterion on the side, and put the recruiting sign on the stern. It brought in large business, got some recruits for the marines, and the police did not say a word. They were entirely content to permit the cruise if it were legal, and, of course, recruiting was not theatrical advertising.

**Preferred Position**

Getting a preferred position is the aim of every hustling manager, and H. R. Byerly, of the Colonial Theatre, Loganport, Ind., got what he thinks is the best he ever had during the world series games. The Morning Press placed in position an electric ball player board and immediately below was "After the last man is out, step into the Colonial Theatre and see a good Paramount picture."

Everyone had to see, and through the eight games the series lasted everyone got the message, and it stuck beyond the series.

Oscar Kantner, Indianapolis Paramounteer, came down to help Mr. Byerly land the newspaper.

**Newspaper Contest**

**Advertised "Sheik"**

Dan Roche, the Chicago Paramounteer, got in on a newspaper contest the other day for "The Sheik." The Herald-Examiner has been running a series of incomplete rhymes with prizes for the best last line. Dan supplied the rhyme and the prize for one of the days was a copy of "The Sheik" and Agnes Ayers in a grapple, and the rhyme runs:

"Rudolph Valentino, while playing The Sheik/Wears a look of delight on his face; /If he drops Agnes Ayers she'll surely awake."

**Five Dollars a Line**

You can write your own ticket on the last line of this copy, and paid $5 for the best, and for that diminutive five-spot Roche won a two-column cut and mention of the title and stars. In passing he got over the correct pronunciation, "Shiekh" is made "shake" by the True Believers.

If you tie up the circulation manager of the local paper to the contest, you can out of the prize contest lot of free advertising as well as the friendship of the paper.

Suggest it as a Sunday stunt, and offer a prize every week, make long mention of your chief attraction, if you have more than one. This will be good for a run of several months. If you work it only once a week. The idea is not new, but these ideas are always capable of being revived.

**"Earthbound" Globe at it in Allentown**

That large globe W. R. Ferguson had built for the Washington run of "Earthbound" is still seeing service. It's last appearance was made in Allentown, Pa., where "Earthbound" was the attraction at the Strand Theatre during fair week.

The old paint was sweated off and the globe was repainted as a straight geographical globe. Then it was mounted on a truck used to pull the sprinkler over the track after each race. A sign read, "The world moves on a Mack truck. We are not "Earthbound."

Ferguson also used the automobile tag with such success that the Chief of Police asked him to call off, as more people came to the police station than he could handle. The traffic idea is comparatively new in Allentown, and the strange types confused the people as they would not have done where they were better used to them.

A professional rube was sent out with a trick camera that exploded just as he got the interest of the fair crowds in the picture he was making, the explosion unfurling a banner for "Earthbound." Door tags, the red inked paper, and cutouts showing the man and woman claimed to the globe were other features found helpful in a campaign that brought excellent results.

**Stood Them Out**

The Allen Theatre, Toronto, recently played to a record standout when it announced the personal appearance of Mrs. Mary Carr together with "Over the Hill" in which she played the part of the mother. It was not the ordinary standout but a continuous performance. There was such a mob that pedestrians were forced out into the centre of the street.
HAL ROACH presents
Through Associated Exhibitors

HAROLD LLOYD

"NEVER WEAKEN"

The first of a new series of three record-breaking comedies, "Never Weaken" presents Harold Lloyd in the funniest, most novel and most spectacular production of his career. "Never Weaken" is as good as a written guarantee of capacity business.

Now Booking
Pathé Distributors
HAL ROACH

presents

Through Associated Exhibitors

HAROLD LLOYD

in

"NEVER WEAKEN"

It starts with a laugh.
It ends with a thrill.
It is the acme of novelty.
It is a lofty achievement in comedy construction, as dependable as a steel structure and as high as a sky-scraper in box office value.

Book the Second Series of Associated Harold Lloyd Comedies

Pathe Distributors
Selling the Picture to the Public

Chopped a Layout for Advertising Novelties

Harry E. Gardner, of the Rialto Theatre, Pueblo, Colorado, runs the house for the Moore and Greaves Amusement Company, and receives from Denver the material used there.

Recently he was given a layout of five pictures for Elsie Ferguson in "Footlights." It was too large for the local paper to use, so he took it to the job printer and had 600 impressions run off in photo brown, with an advertisement in blue on the back. He paid only for 600, but by having them cut apart, he had 3,000 handout cards in five different styles, at a cost of only $21. It was coarse screen work, but it took hold and most patrons carried them out of the house for practically none were found on the floor or in the street near the theatre.

Another good stunt was a sixteen page, railroad style folder for "The Affairs of Anatol," which might have been better had he been able to obtain fine screen half tones in time, but which is good worked with what he had. Twelve of the pages are devoted each to one of the stars, with a brief biography. The other four are devoted to telling the picture. It is neatly done, in black on buff, with red lined borders, and they are well worth saving in spite of the 60 screen cuts. They not only went home with the patrons, but the local paper gave them a four inch writeup.

Stage and Screen Unite

An odd situation developed recently in Cleveland when Norma Talmadge in First National's "The Sign on the Door" was booked at Loew's State Theatre, the same week the stage version was being shown at the drama house next door.

Jack Kuhl, district manager; H. A. Maloney, publicity man, and George Dumont, the resident manager, united in a campaign to put the picture over to the limit. Because of legal trouble, this was the first Norma Talmadge picture to be shown in Cleveland in a year and the advertising made the Ringling-Barnum and Bailey look like a one-ring circus in debt to the lithograph company.

Spread a False Front Across Entire Lobby

When Harry Perlowitz, of Saxe's Rialto Theatre, Milwaukee, has a picture he thinks he can do some extra business with, he is willing to spend money on exploitation to coax in the extra dollars he knows can be had with a little intensive work. He does not figure that a good picture should sell itself. He argues that the better the picture, the greater its need for advertisement.

He figured out that Select's "After Midnight," with Conway Tearle, would send them out telling that the Rialto gave a good show, so he foregathered with Frank Sutter, who swings a mean brush on occasion, and they decided on a false front that should cover the entire lobby. Even the box office was built in, care being taken to see that the window was plenty large enough to let the money come through.

Seven Sets of Doors

This was a necessary precaution, for the front made such a smash that it kept the girls busy saying "How many?" and "All sold out." The photograph does not give much detail on the striking paintings, but it does suggest how a false front can be worked. There are seven pairs of doors and a distinct painting on each of the fourteen halves, not to mention the three sides of the box office, the corner boards and four sides on the division partitions which cut the entrances off from the exits at either side.

With these doors, the only building was around the box office and the banner overhead.

Puzzle Postcards

C. S. Smith, of the Alamo Theatre, New- man, Ga., got a lot of results from a set of postcards for "Madame X" recently. The first card was merely printed up with a large "X" and sent out to a limited mailing list of 300. He picked out the leading citi-
Selling the Picture to the Public

Helped the Merchant

J. P. Harris, of the Arcade Theatre, Ft. Myer, Fla., got up a contest on "The Great Moment" which he worked with a local furnishing store. It not only helped business for the Paramount picture, but the merchant says that his sales during the period the contest ran were in excess of any similar period during the summer.

This seems to establish pretty definitely the value of a tie-up to the merchant.

Big Exploitation to Reduce Advertising

Now Fred V. Greene, New York Paramount, is picking on the scenario department, and he made Henry Durant help save advertising bills for the Newark Theatre, Newark.

He got hold of Henry A. Finter, the house manager, and Chris A. Schumacher, the publicity man, and they framed a campaign for "Experience" that permitted the Newark to reduce its daily ads to a minimum while getting half column stories daily in the papers.

A Scenario Contest

Hooking to the "Experience" the theatre collaborated with one of the papers on a scenario contest. The ideas were to be based upon the personal experiences of the writers. There were no prizes, but the scripts were passed upon by the Paramount editorial staff with the assurance that anything found worthy would be purchased. If no scripts were bought, the authors of the three most promising stories would be given personal interviews with the editor, and stress was laid upon the helpful advice he could give. The scenario writing craze has dwindled away, but nearly 500 scripts were brought to the theatre.

Greene and his local collaborators persuaded the Mayor to give a letter endorsing the play, which the paper published, and they came back and get another letter approving the educational feature of the scenario contest.

In addition the paper got a page of hook-up ads. The title was run down the side in large white letters, each letter serving as the initial of the first word in the advertisement. There were only eight advertisers, but they took all of the space except that given the theatre in the heading.

Plugger Song Sells Fox's "Over the Hill"

Plugger songs serve their best purpose in leading to cooperative advertising, and managers have been getting good results from hooking up the song for Fox's "Over the Hill" to dealers handling the music.

The play makes the song popular, just as the song helps to advertise the play, and dealers handling the phonograph records or the music rolls are only too glad to get advertising material for their wares.

A cut on this page shows the hook-up with a piano store in Indianapolis when the picture played Lore's State theatre. Nine stalls on a streamer are flanked on one side by the house card and on the other by the card for the piano roll. The cards in the background are a part of the store advertising, which got more attention because of the display of pictures for the attraction. Indianapolis turned up a large number of hook-up windows.

Burlesque Lobby Set Sold to Big Business

Arthur E. Weld of the Strand Theatre, Waterloo, Ia., made a kitchen set for "Through the Back Door" when he played the United Artists' attraction, and the attention it attracted was capitalized into ticket sales.

He made a frame, which was covered with cheesecloth, for the sides and top, which explains the peculiar appearance of the photograph, for the flash forced through the cloth and pulled up the back of the lobby. This offers a good suggestion on building a set without the use of painted scenery.

The set shows a kitchen in disorder, with a child's wash on the line and the laundryman sleeping off the effects of his labors over the tub. It's a real man in the picture, but presumably a dummy was used to hold the pose all day.

This same idea would work well in the window of a washing machine agency with the suggestion that a machine set through the back door would obviate all trouble.
Brought Out a Paper for Theatre Opening

Max Doolittle, the Des Moines Paramount, went to Spencer, Ia., to help the new Solon Theatre there, and he made a clean job of it.

Max is crazy about wrestling just now, and Max found that an important match was scheduled to begin at the same time as the opening of the new house. He got in touch with the manager of the Grand, where the match was to be held, and was able to advertise something which would not begin until after the first show at the Solon.

That gave the Grand plenty of advertising in return for the concession. Then he put out ads to be attached to every menu in the restaurant and brought out a four page paper, the "Spencer Amusement Guide," which was thrown into all cars parked along the streets, to get the farmers, and was delivered to all subscribers to the weekly paper by the same boys. A program was mailed every one in town, and for the opening night the American Legion band paraded the town, winding up at the Solon to play them in.

Cost Only a Hundred

And it all cost under $100, including a page advertisement in the regular paper. The Grand's manager did a little better than return its cost in the advertising carried; most of it being for local merchants instead of the usual contractors' advertisements which are so often used for a special edition.

This is the second house Max has helped to open this season, and he gains proficiency with experience.

Emotion Test Machine Has "Wild Week"

Thomas G. Coleman, of the Majestic Theatre, Memphis, is the inventor of an emotion testing machine which he used for putting over Bebe Daniels in Realart's "One Wild Week" and it had as wild a week as Miss Daniels ever experienced. You can just see the top of the machine in the cut, but the crowd shows how it took hold.

The basis of the machine is a Toledo scale, boxed in until only the dial below the figures shows. The box is about six feet high and four feet by twenty inches square. At the top were placed two arcs and three lamps, worked by an electrical current when anyone stepped upon the scale. As soon as contact was made the arcs spluttered most interestingly and the lights went on.

Also concealed in the box was an electric fan with a steel wire so disposed that the blades of the fan struck it slightly. This made a continuous noise as of some intricate machinery, but care was taken that the wire should not come in such contact that it would sound like a fan and a wire. This was kept going continuously.

An adjustment was possible whereby the indicator hand could be made more sensitive than the usual positive stop, so that the hand oscillated more freely during stopping at one of the divisions on the dial.

There was no suggestion of the weight divisions, because the opening in the front was much broader than the diameter of the dial, and the hand instead of pointing to pounds pointed to different emotions. There were some imitations of voices which were graded according to weight. The simpler emotions were written in where the light weight would indicate a child, others were put at the average weight of men and women and a different sort were used for the heavier weights which would probably be registered by men.

Of course this was not infallible, but it was broadly accurate and the occasional mistake only made things more interesting. There was not the slightest suggestion of the scale origin of the device and it had many persons thoroughly fooled and everyone was interested.

It was in constant use about fourteen hours a day all of the week and attracted more attention than a dressed lobby costing many times the price of this structure.

The box was lettered "The Original Emotional Recording Machine Used in 'One Wild Week' by Bebe Daniels' Hero."

In addition to this there was a dummy figure of Miss Daniels escaping from the building, as in the play, and a department store carried a banner 48 by 3 feet advertising "One Wild Week of Bargain Sales," and every individual price tag—and there were many—was lettered with the title. There were also 22 by 28 cards urging the window shopper to see the play at the Majestic.

Advance Showing Gave Exploitation Angles

Arch Bemberger, of the Empress Theatre, Owensboro, Ky., obtained the loan of the print of "Man, Woman, Marriage," and gave a private run two weeks ahead of the playing date.

The private show was something new in Owensboro and all who were hidden in the function felt immensely flattered and told all their friends. In word of mouth advertising alone this idea would have yielded a sufficient return, but in addition there were some valuable exploitation angles turned up.

The invitations, of course, were extended the school and civic officials and the officers of various societies. All of them were asked to give their opinions of the story, and the best of these were used in the screen and newspaper advertising. Some of the comments suggested points to be emphasized which would not have occurred to the management.

It all helped to keep things stirred up and put over the First National special to a great deal more business than could have been gained on a straight advertising campaign.

Social Appeal Works for "Passion Flower"

Two Ohio managers cleaned up with Norma Talmadge in "The Passion Flower" by working the society angle. The best scheme was worked by W. A. Partello, of the Majestic, Mansfield, who announced an advance sale that entertainers might be certain of seats for their theatre parties. This no only gave a suggestion to hostesses, but it sold the single seats as well, for those not of the socially elect wanted to see the picture society presumably had taken up.

Not the First Time

This is not the first time Mr. Partello has used this idea, but he keeps it for something he thinks will appeal to the society folks and does not let it become too common. The result is that whenever he does announce an advance sale, he puts the picture over to those who may not be interested in the star. It may not be easy to find persons who do not know and like Norma Talmadge, but there are some, and this stunt helped to bring them into the fold.

George J. Schade worked his society stunt on a different line. One of his patrons was a Talmadge fan and he sold him all of the boxes, 48 seats, for both of the nights of the showing, and the man gave two theatre parties. This brought out others, though smaller parties, and also materially helped the pair seat sale. Sandusky felt that it could not afford to be left out of any social event and the arrival and the climbers were all there.

Animals Helped

Animals gave life to the pine tree lobby prepared for "Snowblind" at the Broadway Theatre, Lawrence, Mass., by Manager Frank Boscketti. The box office was a log hut topped by a snow owl with outspread winds, while a stuffed coyote and a toy bear were partly hidden in the snow covered branches, cotton being used for the snow.

It made an effective display and brought more than usual business, because it did.
Selling the Picture to the Public

Full Page for "Anatol"
Printed in Two Colors

Western papers seem to go more to two color work in advertising than those in the East, and one of the best of the recent examples is a full page for "The Affairs of Anatol," sent in by H. T. Moore, of the Rialto, Tacoma, which is semi-affiliated with the Jensen and von Herberg houses. The chief point of excellence lies in the handling of the two colors, though the type arrangement is all that could be desired. About the only fault is found in the small stars which precede the names of the twelve players.

White Space Display
Sold Swanson Story

White space is always effective in newspaper work, but F. B. Walton, of the American Theatre, Bellingham, Wash., and Amike Vogel, Paramount in, and about these parts, combined their wits to turn out a display which put over the idea with a punch that not only sold the star in "The Great Moment," but did some good advance work for "The Affairs of Anatol." This device is worth many times the most effective letter that the writers could have planned. Nothing in the way of superlatives would have conveyed the same idea of speechless admiration, and nothing would have carried as much weight, nor would it have attracted the same attention. Filled with adjectives, no one would have believed the talk. Saying nothing implies volumes. This is a one time stunt, but it will make a lot of talk that one time, and can be carried out just as well in a one or a half sheet, which can be printed in advance and posted not earlier than the day after the opening. It is not much good for a one-day run, though it can be worked in this connection by following the greeting with "I have seen at the exchange your newest picture. The Great Moment," and slightly altering the conclusion with the white space in between. Try it some time, but hold it for a big picture. Don't waste it on the first thing to come to hand. Keep it for a good one.

P. T. A.

Sectional Slides

A local theatre is working what seems to be a new scheme for its screen. It uses the punched letter slides and uses two to announce the current attraction. Every other letter is on slide number one and the remainder on the second slide. The first slide is thrown on the screen and permitted to remain for about thirty seconds, to let the audience puzzle over the half message; then the second slide is also thrown on, which makes the complete text. Most of the audience try to get the title from the first slide, before the rest of the letters come, and the result is that the message is more firmly implanted on their memories than when the straight slide is used. Probably this could be done as well with written slides, but care must be taken to have the two stereopticons carefully centered so that the letters may not be out of alignment, and the slides should be tested out before being shown publicly.

P. T. A.

Ornate Lobby Launched
Fox Week in the West

Life for the theatregoer is just one darned "week" after another. The cut shows the Fotoplay Theatre, Grand Forks, N. D., dressed for a recent Fox week, with "Blind Wives" as the attraction. The Fox press books do not always give much help to the exhibitor, but the Fox paper can be counted upon to yield good cuts and this is as good as that from the 'While New York
Selling the Picture to the Public

Sleepa’ paper. Better still, it hooks up to the smaller cutouts shown above and which were generally spread around town. This was just the opening attraction, and displays of equal strength were provided for the other bookings, but the initial offering put over the idea with a rush.

P. T. A.

Pat Argust Works Hard for “Affairs of Anatol”

Pat Argust, of the Princess, Colorado Springs, paid for eight sixes and got a whole page for “The Affairs of Anatol” by virtue of an idea and the co-operation of the advertising department of the Gazette. He got the idea, turned it over to the newspaper, and their solicitors landed the first twelve men they approached. The original idea was to use portraits instead of block stars in the space, but the copy was not available and there was no time in which to make them. This is a capital idea and it put over the all-star suggestion with benefit to the merchants as well as to the house. The well as the picture? You can work it with music teachers for the appearance of their star pupils, but hear them first and make certain that they will really entertain your general patrons as well as their personal friends. Don’t let the programs get too high-brow, but offer good music and not popular songs. If you want the latter, revive the community singing idea. In that case follow your last night show with the sing and let them stay as long as they are enjoying themselves.

P. T. A.

Took a Chance but Got a Good Result

The New Theatre, Baltimore, figured out that as a rule the Baltimore papers give something on half tones in the advertising pages, so it felt safe in running cuts against a reverse background for “The Affairs of Anatol,” the black being streaked by a spider’s web. It came out all right, so it is good advertising, but it is not a safe model to follow for newspaper work, and should be used only when there is assurance that the printing will be well done. The New Theatre had this assurance, but in most cities it would be well to hold such ideas for program covers, where a better paper and slow printing can be relied upon to bring out the work.

P. T. A.

This Typical Pose Gets the Idea Over

One of the faults of “Cappy Ricks” is that the advertiser cannot sell the star and the title in one jump. Most managers will prefer to sell the star more strongly than the title, and we have not seen this better done than in a four 163 lines for the Century Theatre, Baltimore. “Cappy Ricks” is not the star of the production, for Meighan plays the part of “Matt Peasley,” one of Cappy’s employees, but the title has a real value because of the many Kyne stories in the Saturday Evening Post. The Century row white line the coats of the men and the heads of the women. It might not have been as artistic, but it would have helped to pull attention to that space. The lettering is very nicely done, and it is all held large enough to be read, the type mortise taking care of the heavier matter. On plate paper, where the half tones would come up more clearly, this would have been a striking advertisement, but it loses somewhat in the paper because the paper itself is not white and it gives a grey tone. Baltimore is one of the few cities where the finer screen half tones are reasonably certain to come out well in types more than the average of this style of work. But even where this is so every effort should be made to bring up the effect, and we think that the white outlines would have helped materially, even though they had not been more than 1-64 of an inch in the six column display. They took an unusually large space, for this drops fourteen inches down the page, which is about the same as a double decker in cities where the “big” advertisement takes the full page. Baltimore has the better idea. All of the houses hold a fairly large space and do not waste their money, and since all of the houses follow the rule, there is no waste.

P. T. A.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know. It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A CAPITAL ACHIEVEMENT

uses a cut which shows Meighan in a pose that fairly souths the sea and then sells the title in type, cleaning up on both sides of the line—the Meighan followers and those who know “Cappy Ricks” the better. Better still, it does it in a really artistic way. Even if you did not know either the star or the

P. T. A.

Special Music

If you cannot afford an orchestra all of the time, why not make one of the dull nights a "music night" when you bring in some additional instruments and play a brief concert as

PAT ARGUST’S GOOD IDEA

text below the star refers in each instance to the role assumed by the player. Pat also used a letter from Johnston McCulley, author of "The Mark of Zorro," in which he told writer (a local resident), referred to the fact that his play had been adjudged the best for 1919-20 and expressed the belief that "Anatol" would be selected this season and congratulating Mr. Argust upon having it hooked. This was reproduced in half size in the centre of a three nines. But the big point is that the merchants have been so well trained to an appreciation of the hook-up that the first twelve men approached gladly came in on the co-operative space, knowing that nowhere else in the paper could their announcements command one-tenth of the display as on the hook-up page. That’s what makes the hook-up a preferred position. It gives individuality to the sharer of the space, and set them apart from the rest of the displays.

P. T. A.
Selling the Picture to the Public

story, you would be interested, because the cut and the brief selling talk both give you the idea that the story must be better than usual. As a "sight" advertisement it is all that could be desired, well displayed both as to cut and type, but it does more than that. It sells the idea of a story that in itself must be good. It probably took money from a lot of people who seldom go to the pictures. If it did not it is because Baltimore is deaf to all appeal. It is the sort of display you come across but rarely and appreciate when you find it. And it might be well to remember that this would have lost a good deal of its value had a square scene cut been used. Routing throws the figure into relief and leaves just enough of the background to supply the necessary atmosphere. With a full background the figure would not have been in relief and the attention might not have been gained. This advertisement comes pretty close to the hundred mark from all angles.

P. T. A.

Batch of Shea Shingles Offers Clever Ideas

Here is another batch of Shea singles from Buffalo, this time for "The Great Impersonation" and using a number of good ideas. Most of Harold B. Franklin's ideas are good, but some are better than others and these are in the latter class. We like most that heart-shaped panel with a strip of black back of the center. It is simple, yet it gives the title a better display than any of the others of the series and does it in 36 lines. The circle is commonly reputed to be the most potent attractor in advertising work, but the heart shape is not far behind it, largely, perhaps, because of its similarity to the circle. With a stronger title, the shield just above would have been the second best, then, is the top display on the right hand column, not only because it gives a fair sized letter, but because it is not killed by anything immediately above or below it. It is the case with the lower display on the left, where the use of a heavy type for Melford's name, spoils the title display to a considerable extent. The curtain design at the top is pleasing, but it is good drawing rather than good advertising and gives the least display in the longest space, a 41 line drop as against five lines less for the best display. That is not saying that it is not good, but it is not as good as the others for the purpose for which it is used. In a larger size—three columns or more, it would have been an excellent display.

P. T. A.

Hyman Signature Is Used in Baltimore

If you will compare the signature of the Strand Theatre, Baltimore, with the advertisements for the Mark-Strand, Brooklyn, you will know where the Baltimore house got the idea. It is practically the same, but there is no good reason why an effective signature should not be copied in another town, and the Baltimore Strand goes worth the effort. But the design is better than the display.

Baltimore's Most Handsome Little Playground

The vaudeville. Were all this thrown together in one space it would look like a picture medicine display, but neatly divided, it gets over a lot of chatter and gets it all read, where the eye would skip were it all jumbled into one. It would be a good idea to have it stop at the end of 75 lines, merely offering five headliners instead of specifying what they had, but there is additional argument in the other boxes and they put it up in good shape. You don't have to read it, but probably you will if you get started on the top space. Without the panels, it is not probable that you would have started at the top. This gets results with a minimum of cut work. Most Boston displays go strong on cuts, but the lettering has the display value of a cut and the little cut in the corner might be dispensed with, though undoubtedly it helps along, for there is character in the space you wonder what the two men are looking at. But they are starting a scandal in history when they announce one of their vaudeville features as a direct descendant of George Washington. As he left no children, it is not easy to trace the relationship without throwing mud at the father of our country. It is odd they should try to get away with this a name of all cities.

Get P. T. A.
And Be Happy

GORDON'S
SCOLLAY SQ. OLYMPIA

TINGLE WITH THRILLS but the filling of the roll of energy is the chief feature of the 1921 world's congress in Paris. BALLY skeptical and effective "Creeky"

PILGRIMS
OF THE NIGHT

RUSSELL and BETTY

BELLY BUTTONS

CHIL. R. MURDOCK,
LEONA WELLESLEY

BEN TURPIN

A PANELED LAYOUT

We do not like the lettering they employ. A shaded letter is sometimes advisable, but the outline should have been heavier to get the best result. An outline twice as heavy would be four times the size and it will not show much in the reduction, for this is a reduction of a double column display, and it gains with reduction. If it were a three column original that might be marked.

The shaded line will give a change from the usual black display types, but there should be a well defined border to make for the best effect, and here the border is too light. Horizontal shading gives apparent width to these letters, which they need in so condensed a face. Perhaps that was why shading was used, but a heavier outline would have helped to make it better. In the same way, using a heavier line for the background of the signature would have given even greater relief to the white letters. The Brooklyn Strand uses lines almost half as large again.
Here's New Film Word, "Photogenique," Brought to America by Miss Sava-Goiu

If you are a screen player, are you among those to whom we say, "One bit have poet, one year, is dedicated one of the expensive American subjects which she had, but she was inclined to agree with British is, and it is really clear that general, in that if some of the Old World scenarios were produced with American technique, really great films would result.

Homes Closes Big Deals

E. S. Holmes, business manager for Orient Pictures Corporation, the American firm, which has been in New York City for six weeks, reports having closed contracts for Japan with the following:

David P. Howells, Inc., for forty-four figures, including all current productions with option on all future releases during the coming year, of Associated First National pictures.

Robinson Cole, for the entire output during the coming year.

William M. Vogel, for all current releases and the coming year's output of W. W. Hodkinson.

Three for twenty-eight figures including all current releases.

Equity, for the latest five Clara K. Young pictures.

Holmes also has purchased a number of individual pictures from various other companies, including Pathe, Tower Film and J. W. Film. These contracts, together with the contracts with Associated Producers, which Orient Pictures already have, gives Mr. Holmes' Company control of more representative American pictures than any other company operating in the Empire of Japan, it is claimed.

Widder Wins $6,081

A jury in Justice Richard H. Mitchell's part of the New York Supreme Court has awarded a verdict of $6,081 to Nicholas Widder against Gilbert M. Anderson. Widder alleged he was retained in December, 1918, by Anderson to obtain a purchaser for the motion pictures, "Son of a Gun," "Red Blood and Yellow" and "Shooting Mad." The price for the former, it was agreed, should be $11,000, "Red Blood and Yellow" for $5,000 and "Shooting Mad" for $4,000.

Widder says he succeeded in obtaining a purchaser in the Inter-Ocean Film Corporation which, he said, offered to pay $15,000 for the "Son of a Gun," and the agreed prices for the other two pictures. However, when the matter was put up to Anderson, it is alleged by Widder that he declined to entertain the proposition, and Widder brought suit to recover $8,000 which he charged he would have been entitled to had Anderson carried out his part of the agreement.

Hampton Offers Salesmanship Prize to Pathe or Associated Exhibitors Forces

Jesse D. Hampton is sponsoring a contest among Pathe and Associated Exclu-
sers salesmen which will result in one representative of either company winning a trip to Los Angeles and return from his branch city, or to New York and return, as he prefers. All expenses will be borne by Hampton. The award goes to the salesman obtaining the greatest number of Hampton contracts over an eight weeks' period.

The branch managers are not overlooked in the producer's offer, for the manager whose office shows the greatest increase in collections on Hampton's attractions during the eight weeks of the contest, based on his average of collections for the preceding eight weeks, will receive the same award as the successful salesman.

Mr. Hampton's proposition further provides that the winning salesman and branch manager can have the equivalent of his trip in cash, if he so desires. In the event of a tie, all contesting being will receive the full award. The contest will begin on the 1st and will close at midnight, December 24.

Associated Exhibitors salesman enter the contest by virtue of the fact that they now are Hampton producers and branch managers in towns over 1,500 population. Pathe's salesmen promote the features in towns under 1,500.

By the terms of the contest, the points will be credited for contracts including "One Hour Before Dawn," "Dice of Destiny" and "Felix O'Day," all starring H. B. Warner, and "Half a Chance," featuring Malhon Hamilton.

Ten points will be credited for each of these pictures and in addition, the first hundred and fifty points will go to the salesman for contracts incorporating all the Hampton subjects, which in addition to those named include "A Broadway Cowboy," starring William Desmond; "The Girl in the Web," "Help Wanted: Male," "Her Unwilling Husband," "That Girl Montana," "The Deadlier Sex," "Fighting Destiny," "Simple Souls" and "A Woman of Pleasure," all starring Blanche Sweet; "When We Were Twenty-One," starring H. B. Warner, and "The Prince and Betty," starring William Desmond and Mary Thurman.

Five points will be awarded for all individual contracts excepting those for "One Hour Before Dawn," "Half a Chance," "Felix O'Day" and "Dice of Destiny."

When George Bernard Shaw refused Arnold Daly permission to play the poet in "Candida" on the ground that Daly was too old for the role, the actor indignantly declared that the remark was an insult to his make-up box. The reputation which Mr. Daly enjoys, in this respect, among stage-folk is equalled by that enjoyed by Lon Chaney among film-folk. The famous "Frog" of "The Miracle Man" and "Blizzard" of "The Penalty" has frequently been called upon by other actors of prominence to give them his aid in creating their artificial facial characterization. At present Mr. Chaney is working for Goldwyn in "The Octave of Claudius" and it takes him just three hours to make-up for his role of hunchback.

HENRIETTE SAVA-GOIU

(C) Underwood & Underwood
Now It's Charles Jones, Fox Film Star;
"Buck" Discarded at Church Christening

INSCRIBED upon the registry of the Church of St. Mary of the Angels, diocese of Los Angeles, under date of September 30, 1921, is a record of the christening of Charles Jones. And, strangely enough, for a christening record, the church book gives the age of the new Charles Jones as 27, and his profession that of a picture player.

Thus it is that officially and finally there passes from the cinema world "Buck" Jones, picture player of renown, and in his stead comes the more dignified and sedate "Charles" Jones. And henceforth he is so to be known upon the screen.

Early on the morning of the date given, there assembled in the picturesque Los Angeles church a group of the friends of "Buck" Jones, who came to witness the unusual ceremony. For the most part the congregation was composed of men and women whose names on the screen are read nightly by picture patrons.

Chad in the vestments of the Episcopal Church the Rev. Dr. Neal Dodd, rector of the Church of the Angels, read the impressive ceremony, assisted by Brother Edwin S. Blake as master of ceremonies. Mr. and Mrs. Robert M. Yost acted as god-father and god-mother, with Thomas Miranda as the third sponsor.

In honor of the event, the altar and church were profusely decorated with flowers and fruits. The change in name was decided upon by Mr. Jones after much discussion and legal device. Since a lad of ten, the world had known only "Buck" Jones. As "Buck" Jones, the youth had roamed the western cow-country, and trod the wide-stretching desert which skirt the "divide." It was as "Buck" Jones that he enlisted in the regular army; it was as "Buck" Jones that he won honors during the world war. And it was as Buck Jones that he achieved motion picture fame as a Fox star.

Exit "Buck" Jones. Enter Charles Jones—thereby offering a peculiar paradox, presenting a new star to the screen, yet at the same time, introducing a picture player of ever increasing renown.

Wid Gunning Providing Well Balanced Advertising Force for Warren Pictures

WID GUNNING started something last week when he placed a page ad in "Printer's Ink," a weekly publication devoted to the interests of advertising men and newspapers, calling for twenty young men who had had experience in selling advertising, preparing advertising copy and putting over ideas. The advertisement offered these young men an immediate opportunity in the film industry.

Naturally, there has been a flood of applications in Mr. Gunning's mail, and also a steady stream of film men and advertising men who have heard about the new method of operation adopted by Mr. Gunning, who has recently announced his activity in the distributing field.

In discussing his plans Mr. Gunning made it clear that he intends to develop in his sales organization, which is handling the product of independent producers, an organization which will be preponderantly made up of advertising and idea men, properly guided by a sufficient number of experienced film men. Mr. Gunning's argument is that old school film men may be able to sell, but that they are not efficient in giving to the exhibitor the service due the exhibitor in assisting him in putting productions over so that he may make money with them.

Mr. Gunning is employing more than a score of trained newspaper and advertising men who have had some theatrical experience, and also a half dozen sure-fire showmen who have proven their ability to go into any city and put a picture over in a house that has in the past been in the red ink column.

Exposition Reservations

Herbert C. Wales, general secretary of the Southern Motion Picture Exposition, to be held at Charlotte, N. C., November 29 to December 2, reports the following making reservations for booths, leaving only six of the fifty vacant:


Theatres Go to Law Over "Why Girls Leave Home"

Papers were served upon Warner's Exchange on Monday summoning the representatives of this distributing organization to appear before Judge Hotchkiss of the New York Supreme Court and state why an injunction should not be issued restraining Warner's Exchange from booking "Why Girls Leave Home" at the Temple Theatre, Union Hill, N. J., previous to the picture playing at the Pastime Theatre, which is under the jurisdiction of the U. B. O. offices.

A representative of Warner's Exchange stated that the picture was originally booked for the Pastime but a mutual agreement between B. S. Moss and Warner's Exchange was made whereby Mr. Moss released the exchange from the booking. The exchange, acting in good faith, booked "Why Girls Leave Home" to Mr. Binkow for a run starting November 3.

Warner's Exchange has placed the affair before the F. I. L. M. Ohb for adjustment and its legal representative, Mr. Chadwick, will represent the Warner interests before Judge Hotchkiss.

Famous Denies Monopoly

(Continued from page 158)

The respondents admit that Famous Players has an interest in a producing company in Great Britain and that it has offices in various cities in the United States, Canada and in foreign countries, as charged in Paragraph 15.

"Soley for Investment."

In both answers, in conclusion, the respondents declare that all of the stocks of corporations acquired by said Famous Players-Lasky Corporation and all the subsidiary corporations caused to be formed by it as hereinbefore admitted were acquired or formed solely for investment or for the actual carrying on of the immediate lawful business of said Famous Players-Lasky Corporation, or the natural or legitimate branches or extensions thereof, and that none of said stock has at any time been used by voting or otherwise to bring about or in attempting to bring about any lessening whatsoever of competition.

There now remain to be received only the answers of the Stanley Booking Corporation, and Jules Mastbaum.

Invitations Out

Invitations are out for the dinner-dance of the New York Theatre Owners of Chamber of Commerce to be held in the Gold Room of the Hotel Astor on December 3. The reservations are limited to 2,000 orders, filled as received at the office, 723 Seventh avenue.
"Humoresque" Wins Photoplay's Medal as Best Picture in 1920

Two million readers of Photoplay, the widely circulated magazine devoted to motion pictures, have cast their votes in favor of "Humoresque," a Cosmopolitan production, as the finest picture produced in America in 1920. The December issue, just off the press, announces the result of the balloting and the consequent award of a gold medal to Cosmopolitan productions. The magazine, of which James R. Quirk is the publisher, congratulates Cosmopolitan productions and all concerned with the making of "Humoresque." Early in the year Photoplay announced it would award a gold medal to the company that produced in 1920 the picture that was judged by its readers as the best photoplay. Ballots were printed in four issues and it was not long, the editors said, before their offices received thousands of ballots, so heavy was the return of the ballots. The medal is of solid gold, weighing 12½ ounces, and is executed by Tiffany. The inscription on the obverse reads: "The Photoplay Magazine Medal." On the reverse: "Presented to Cosmopolitan productions by Photoplay Magazine for the production, "Humoresque," the best photoplay of the year, 1920.

"Shadows of Conscience" to Be Handled Via Independent Field

After showing "Shadows of Conscience" to many prominently connected with the industry, in Los Angeles, Chicago, New York, Washington, D. C., Russell returned October 29 to Chicago and announced this seven-reel feature will be released on the independent market at an early date. His decision to place this special on the territorial-right basis follows a number of very successful showings, trade and private, in which the picture has received some of the finest criticisms ever awarded an independent production.

"Shadows of Conscience" is said to have been characterized as "great," "big" and "real" by reviewers, while exhibitors and producers were free in their praise and generous in their predictions as to the picture's future, basing their remarks largely upon the simplicity and naturalness of the story, for a melodrama so much action.

Russell Simpson's work has come in for favorable comment. Other members of the cast have also been specially mentioned, including Landers Stevens, Barbara Tenent and Gertrude Olmstead, as well as the author and director, too, Francis Powers and John P. McCarthy.

A splendid outlay of advertising matter, lithographs and accessories, is being prepared for the picture.

Grieger Buys Witwer Series

Grieger Productions, Chicago, have purchased the rights from Fidelity Pictures for the entire series of twelve H. L. Witwer Comedies, for Indiana and Illinois. The first of the productions is "Fools Rush Out," a comedy that has just been completed, is "The Speaker Sex," Charles Delaney is featured in this series, and Carl S. Fleming is the third, will be a football story, "The Emancipation of Rodney."

Winther-Reynolds Enters the Field

"Finding Himself," a two-reel comedy drama of Western life featuring Alna Bennett and J. B. War- ner, has just been completed under the direction of Carl P. Winther and C. P. Reynolds. This is the first of a series of eighteen two-reel specials which are being produced at the Louis B. Mayer Studios. They will be known as Winther-Reynolds Productions and will be made under the supervision of Clifford S. Elfelt.

Winther, formerly associated with D. W. Griffith, and Mr. Reynolds, until recently with the Mack Sennett forces, are co-directing the series. L. A. Corson is in charge of the photography, and Everett Shelton, a well-known film, is the assistant director. "The Society Bucclaro" will be the second of the series.

New Production Company Formed

With Clifford S. Elfelt as president and general manager of a film company to be known as Metropolitan Productions, Inc., has been formed to produce special features of five and six-reel lengths. The plans of the concern include the making of a series of eight adaptations from popular books. Four unusual pictures to be made from original stories are also a part of the schedule. These will have all-star casts.

The companies will work at the Louis B. Mayer studios, Los Angeles.

New Arrow Comedy

Arrow Film Corporation announces that Morris Schlachan, head of Morris Schlachan Productions, Los Angeles, has produced an unusually humorously comedy under the title of "Stay Down East."

New Hines' Film

C. C. Burr announces that Johnny Hines is expected to return from Canada within a few days and he will immediately begin work on his next picture. The success which this comedian has achieved in "Burn 'Em Up Barons" has convinced Mr. Burr that the public wants to see clean productions with rapid action and logical sequence and big class comedy and the new production will be built along these lines.

Graphic Announces Several Sales

Graphic Film Corporation has closed the following sales: "Mother Eternal" to E. M. Flashenberg of Popular Film Company of Boston, Feature Film of Winnipeg, and Merit Film Corporation of New York. "The Woman" to Superior Film Exchange of Philadelphia, Cosmopolitan Film Company of Boston, and to Merit Film Corporation of New York. "A Child for Sale" to Pearce Films, Inc., of New Orleans, and Feature Film Company of Winnipeg. "Asles of Love" to Superior Film Exchange of Pittsburgh, "Someone Must Pay" and "The Era of Youth" to Feature Film Company of Winnipeg.

Another Series for Reelcraft

R. C. Cropper, president of Reelcraft Pictures Corporation, announces a new series of two-reel comedies featuring a well-known comedian, will soon be added to his company's schedule; also that the latest of the single reel Aladdin comedies, "Dry Water," will have several of the Reelcraft stars in the cast, including Bobby Burns, Billy Gilbert and Billy Moran. The picture is said to be out of the ordinary for a single reeler, and shows several shots of races at a country fair taken from an airplane.

The newest Twentieth Century is entitled "Moving." It is the ninth of the series.

Many Sales on Mastodon Films

Mastodon Pictures announces the sale of the following territory: "Lonely Heart," Cosmopolitan Films of Boston for New England; Merit Film Corporation of Detroit for Michigan; National for Dallas for Texas, Oklahoma and Arkansas. This production, as well as "Sunshine Harbor," has been purchased by Pearce Films of New Orleans for Louisiana, and by Continental in the United States. Kopfstein announces that he will shortly make a trip to a number of territories for the purpose of closing other contracts and that the company will within a short time announce several new features.

Weiss Will Sail on November 15

To give sufficient time for an advance advertising campaign in the British trade papers regarding the "Adventures of Tarzan" serial, Max Weiss announces he has postponed the date of his sailing to England until November 15. The ad will deal with the merits of the serial and announce Mr. Weiss' forthcoming visit. It is claimed that this is the first time a campaign of this kind has been conducted in the United Kingdom on behalf of a serial. Mr. Weiss believes the series will introduce several American ideas regarding exploitation.

Buyers Optimistic

The Film Market, Inc., Robert W. Priest, president, reports unusual activity during the past ten days. Many sales of "The Supreme Passion" and "The Ne'er-Do-Well" were made and several important deals are pending. State rights buyers from most of the key centers called at the offices of the Film Market, in new quarters at 1482 Broadway, and the general opinion was that business in the independent field is improving rapidly.

Timely Booking

"Victory Pagents," a Kineto Review, which details the great home-coming parades that honored the armies of the Allies in London, Paris and New York after the Armistice in 1918, will play at the Strand Theatre during Armistice Week.

H. PAULUS STUDIO FOR RENT

Fully equipped six offices completely furnished; 16 dressing rooms, carpenter shop, cutting room, projecting room, dark room, fltis and motor generator located at

6070 SUNSET BOULEVARD, HOLLYWOOD

Phone 575389
Keep in Personal Touch

By FRITZ TIDDEN

MARY LOEW will open three theatres in the next month; the State at Los Angeles in two weeks, the Gates Avenue, Brooklyn in three weeks and the State in Newark in four weeks. This makes the culmination of the biggest building campaign in the history of the theatre. Mr. Loew has built and opened thirty-two theatres in the past year. All three new ones will be vaudeville and playhouses.

Mr. Loew has personally gone to Los Angeles to arrange for the opening of his State Theatre. The opening of the other two houses will be left in the hands of the staff.

The latest issue of the A. M. P. A. Bulletin has been issued under the editorship of Herb Crocker, the Pathé space grabber. It is, as usual, full of good stuff, material that we would like to reprint in its entirety. However, one of the best things in the issue is The M. P. Primer, author un-named.

THE M. P. PRIMER

Q. What is a picture of more than five reels called?
   A. A feature.
Q. What is an exhibitor who runs a solo with his feature?
   A. An enterprising showman.
Q. What is it about a title that draws the crowds?
   A. Box office value.
Q. How do you describe a director whose pictures don’t make money?
   A. An artistic genius.
Q. What is any big producing company?
   A. An octopus.
Q. What is a production whose success is doubtful?
   A. A Knockout.
Q. What is the cause of motion picture failures?
   A. Hot weather.
Q. What is it that an exhibitor can get from merchants for passes?
   A. A tie-up.
Q. What does every producer get out each year?
   A. Bigger and better pictures.
Q. What happens to a press agent when the boss wants a new man?
   A. He resigns.
Q. What is the present status of the motion picture industry?
   A. It is still in its infancy.
Q. What is a press agent out of a job?
   A. An independent publicist.
Q. What is a critic who pans a picture?
   A. An incompetent scribe.
Q. What is a trade paper that attacks big producers?
   A. The exhibitor’s friend.
Q. What does a press agent do with a big news story?
   A. He plays it up.
Q. Describe a star’s sudden rise to popularity?
   A. Meteoric.
Q. How does a star evidence her pangs for publicity?

A. By temperament.
Q. What does a star have to have to be successful?
   A. Histrionic ability.
Q. What is the correct term for stock dividends?
   A. Unearned increment.
Q. What does a star do to stimulate greater?
   A. Rises to emotional heights.
Q. What is a name like to the scenario writer?
   A. It is the bread and butter of existence.
Q. What is an imported British production?
   A. An international success.
Q. What is every star and director’s last picture?
   A. His greatest success.
Q. What is every director with $10,000?
   A. An independent producer.
Q. What is the technical term of getting something for nothing?
   A. Explotation.
Q. What does a trade paper do three months in advance of a possible event?
   A. It predicts it.

"The Judge" in his A. M. P. A. Bulletin column: "Suspended Sentences" says:

"Now that Randy Lewis is back from London, I think we ought to get some of our Klan out and kleagle him around to a meeting."

Reminisancers might like to know that the Arthur Rankin that appears with Marion Davies in "Enchantment" at the Rivoli Theatre this week, is the grandson of Mckee Rankin and nephew of Fannie Davisport and the Barrymores.

It is understood that Alan Dwan is to make a film version of Washington Irving’s "Legend of Sleepy Hollow," using the original scenes for his locations. May we suggest that when the production is made Eastwood Lane’s musical compositions, "Sleepy Hollow Suite" is used with its presentation. Lane’s stuff is exquisite and would be exactly the proper musical accompaniment.

D. W. Griffith has taken out a $25,000 policy insuring his next production for a snowstorm before November 20. It is provided in the policy that it must be a "snowstorm that covers the ground with snow and that at least one hour of the storm shall be during daylight."

It is imperative that Griffith have a snowstorm in which to take important scenes in "The Two Orphans," which is now nearly completed. Contracts of some of his principal players in "The Two Orphans" expire November 20, and unless the snow scenes are taken before that time, it will be necessary to make renewals of contracts which will involve a heavy expenditure.

To protect himself against this cost Griffith took out the insurance policy. So far as the insurance records report it is the first ever taken for a storm to occur. Many have been issued against storms.

The policy was placed through Frank Wilson, a broker, 1476 Broadway, who distributed the risk among eighteen subscribing companies. It was negotiated by A. L. Grey, general manager of D. W. Griffith, Inc.

Among the visitors to Arrow offices during the past week were C. L. Stevenson of Toronto, Ontario, Messrs. McConville and Patten of Boston, Bob Lye, Jay Emanuel, Tony Luchese, Dave Siegel, all of Philadelphia, Herman Riklin, of Boston, Webster of Syracuse and Jacobs of Cleveland.

Society will join hands with literature, as represented by the notables writing for the screen in Los Angeles, in staging the biggest party of the season in the ballroom of the Ambassador hotel on December 1. Name of renown in the world of books, plays and motion pictures are contained in the personnel of eight committees now materializing plans for the ball of The Writers, the exclusive club of the film community. Marion Fairfax, chairman of the entertainment committee, has appointed the following chairmen of sub-committees:

- Thompson Buchanan, promotion committee; Mary O’Connor, floor committee; Albert LeVino, committee on tickets and finance; Bob Wagner, committee on publicity and scribes; Jeanie MacPherson, cabaret committee; Frank E. Woods, June Mathis, favors committee. A special committee on patronesses is composed of Mrs. Bob Wagner, Mrs. Albert LeVino, and Mrs. Thompson Buchanan.

Proceeds of The Writers’ first public entertainment will purchase athletic equipment for the new $50,000 clubhouse at the corner of Sunset boulevard and Las Palmas avenue.

The Writers was organized by the Screen Writers’ Guild of Authors’ League of America, and already boasts a large associate membership of artists, composers, sculptors, and other persons interested or interested in the arts. Officers of the guild are Frank E. Woods, president; June Mathis, vice-president; Eugene Presby, executive treasurer and secretary; Dwight Cleveland, recording secretary.

Armistice Week will be celebrated in all the Broadway theatres with...
One of Selznick's photograph plays labeled "The Prophet's Paradise" in Turkey with a slave mart the big scene. But America will still remain the prophet's paradise, especially if Charles Ray, who left for New York at the conclusion of his business in the Windy City, a telegram to the Kate offices informs his green eyed colleagues that Rayland is en route for Toronto, Canada, where he will liquidate some personal affairs, returning in time to re-enter on Saturday.

S. R. Kent, general manager of distribution, Famous-Lasky, has issued a call for a meeting of Paramount district and branch managers to be held at the home office, 485 Fifth Avenue on Monday, November 14, and continuing thereafter for six days.

Mr. Kent will preside at the sessions and it is expected that twenty-five sales executives will attend.

Moving Picture Weekly, the Universal House organ, publishes an occasional poem under the pseudonym of Peter Pepper. It seems that Monsieur Pepper says that has the time being a bright idea in verse form. During a recent week none else than old Ben Grimm's Jersey mind became inspired with the following excellent result:

**THE CENSORSHIP BLUES**

Beautiful moonlight—garden scene—
A close-up worm with Life.

**Tender tale of a plighted troth**
Sans sorrow and sons strife.
And a little room where censors sit
And cut
And cut.
And cut.

**Wonderful girls in bathing suits**
Frolicking on the beach.

**Thundering surf and laughing seagulls**
A scene your heart to reach.
And a sombre place where censors stalk
And eat:
And clip:
And clip.

Two-fated men in corduroy
Fighting—oh, it's real:
Out in the heart of the silent woods.

Fighting a fight to kill
And a gloom-flooded hall where censors roar strud
And chop:
And chop:
And chop:

M. C. Leive, general manager of the Brunton Studios, is making another visit to New York.

Max Goodstein, of Chicago, is in town.

C. A. Meade, well known in the industry for many years, has just been appointed sales manager of the Russell Productions. The organization's first big picture for release is "Shadows of Conscience." 

Bernie Fineiman and Bernie Ziedman are in from the Coast, and are stopping at Frank Case's Algonquin Hotel.

When in the name of heaven are the trade papers going to quit printing that story about the girl who thought Rex Beach was a Summer resort. It was original around the time Beach's first book was published and has been going strong ever since.

Sol Lesser has arrived from California and will remain in New York a month at least, to arrange the distribution of Jackie Coogan's "My Boy." 

William Bitzer, for many years cameraman for D. W. Griffith, has signed a contract with Fox.

Another visitor in our midst is Jesse D. Hampton.

Hiram Abrams will become a sea-laver on November 12, entrusting himself to a steamer for Europe.

"After the Show," "Footlights" and "The Playhouse" are not the only theatrical stories coming to the screen. Larry Seaton is composing a comedy of the two-a-day which he will dedicate to Mister Pantages, Mister United Booking and Mister Orpheum.

Arthur Brilont, about whom much has been said in these columns recently, has in the past, has effected some excellent publicity for the Selznick production, "Molly O," among which were some valuable tie-ups with various sorts of merchandise such as hats, shoes, silk and biscuits. This month is playing cards. And with shrink observation, the only article in all the list he has brought us as a present was a pack of the "Molly O" playing cards.

Monty Banks, the Warner Brothers, was injured in an automobile accident in Los Angeles recently, and has been confined to a hospital for three weeks. While the exact nature of the injuries incurred by Mr. Banks is not known, it is reported that he will be up and about again in about two weeks. Mr. Banks is due to start work on his new series of fun-makers for Warner's on November 1.

The social organization, which explains itself by its name, the Motion Picture Salesmen, Inc., is to hold a dinner and dance November 20, at the Hotel Commodore. It is expected that 1,300 persons will be present. A number of stars have promised to be at the affair, and other organizations in the industry have signified a willingness to aid in any way they can.

The money accrued from the affair will be used as a sinking fund for the purpose of building a clubhouse for the use of the boys during their leisure hours, and as a loan department whereby moving picture salesmen can be financially aided should he be temporarily out of employment. An employment bureau will also be maintained.

James Livingston has arrived in New York City to confer with the other officers, W. D. Garwood, business manager, and Victor B. Fisher, general manager, of Associated Photoplays, relative to increasing the business and enlarging the quarters.

Edward Weitzel, associate editor of Pathé, World, has written a book entitled, "Intimate Talks With Movie Stars," which will be ready for distribution December 10. It contains twenty pen pictures of famous stars. These talks are bright, humorous and unusual in style and interest as viewed from the standpoint of the motion picture "fan."

The book is beautifully bound, and contains also twenty photos of the stars on heavy gloss paper, with facsimiles of their autographs. The retail cost of the book, which is still in advance of demand, is 75 cents at a time when few books of similar quality and contents can be procured for this comparatively low cost.

The friends of Alice Joyce, who is Mrs. James Regan in private life, will be interested to hear that Alice was born to her October 28 at the Women's Hospital, 110th street and Amsterdam avenue. According to the latest reports, mother and daughter are doing well. This is Mrs. Regan's second child, her first being a daughter whom she named after her when she was Mrs. Tom Moore. The latter—little Mary Alice Moore—is now about five years of age. The actual naming ceremonies were waiting for something if she will return to the screen. She retired from the Vitagraph Company about five months ago to await the birth of this child. Her husband, James Regan, is the son of the former owner of the Knickerbocker Hotel.

Pathé's pen pushers pursue no longer their peaceful paths of publicity promotion apart from the peering eyes of the patient public, but suddenly with the cyclonic speed of a shooting star, simulating the splendor of the subway sun, two of its talented typewriter ticklers have transmigrated triumphantly into the territory of the theatre. Blossoming in brilliance before a bewildered bunch of reticent reviewers, they found themselves firmly fixed in the film firmament. On account of their acting ability they attained an altitude of accomplishment which pervades every space in the affections of film fans. So simple a stunt as "sniffs and success" shown at slow speed is responsible for the rapid rise to the rapacious regions of screen superiority and certain success. Oh, any way, Herb Crooker and Frances Roett, of the "Phoebe" publicity men, give in slow motion in Pathé Review No. 129, just how to sneeze successfully. Don't miss it, gentlemen.

Douglas Fairbanks is learning that he can't please everybody. Most of his latest approve of the D'Artagnan mustache he cultivated for the star part in "The Three Musketeers," but among the stories trickling back home after the ar-
The movies have no corner on "Respectable by Proxy. Many men are represented in church by their wives." "The reporter of "L'Oeure" declares he heard her murmur to herself: "Why didn't Douglas let his mustache grow?""

Leslie Jordan has resigned his position as assistant to Vivian Moses, in the Fox advertising and publicity department.

Two of the Hodkinson field force, not to be outdone in celebrating "Hodkinson Month," were married last week. One of the happy beneficiaries is Ray Nehls, of the Indianapolis office, and the other, Ralph Peckham, who has been handling Hodkinson product in Detroit. This double event seems to run contrary to the forthcoming release in the Hodkinson series of great masterpieces—"The Bashful Suitor."

Employees of International Films, producers of Cosmopolitan Productions, held a Hallowe'en party on the lower stage floor of the studio the night of Saturday, October 29. A large part of the stage was devoted to the festivities and was decorated with pumpkin lanterns, festoons of colored paper and autumn leaves.

Ducking for apples, pinning the tail on the monkey and other games were played. A jazz band provided music for dancing. More than one hundred studio employees attended.

The committee in charge consisted of Edward Kane, property manager; E. S. F. Fennell, technical director, and M. J. Connolly, casting director. Miss Eleanor Williams was hostess of the affair.

W. Ray Johnston, vice president of the Arrow Film Corporation, accompanied by Special Representative J. S. Jossy, left Thursday night for Boston, where they will attend to some important business connected with the Arrow Film Corporation. They are expected back at the Arrow office the forepart of the week.

The wedding of Charles Holland Duell, president of Inspiration Pictures, and treasurer of the New York State Republican Committee, and Lilian Tucker, took place October 29 at the country home of the bridegroom's brother, outside Philadelphia. The ceremony was performed by the Rev. Alvin Bird, and was witnessed by several hundred guests, of a hundred going from New York on a special Pullman train.

Three of the noted Sennett beauties seem to be interested in the triangulation across the page.

Unrival in Paris of Mary Pickford and Mr. Fairbanks is one related by the correspondent of "L'Oeure," who reported the arrival at Cherbourg of the two film stars.

After the two had greeted and been greeted by newspaper writers, news and motion picture camera men, and had signed a hundred or so autographs at the behest of scores in the big crowd that gathered at and near the landing pier, Miss Pickford and Mr. Fairbanks started toward their automobile.

In the throng were one young woman, more persistent than all the rest in continually fighting her way through the crowd close up to the world's picture favorites. Finally they paused for a final hand-wave before getting into their car. This gave the young woman her opportunity, and she got a good "close-up" of Mr. Fairbanks. She gazed earnestly and long. Disappointment, overspread her face. She turned away, as if heartbroken, and

Contracts from Big Theatres for "A Man's Home" Multiply

Important bookings on "A Man's Home" are being added to the ever increasing list in the Selznick Corporation's offices every day. Ascher's Roosevelt in Chicago and the entire Ascher Circuit, Crandall's Metropolitan and the entire Crandall Circuit, Robo's California in San Francisco, the Boston Theatre in Boston, and the Black Circuit, covering all of New England, are cited as the type of houses which have been convinced of the superior value of the attraction.

The idea to place "A Man's Home" is being actively waged by the selling forces of the Selznick organization, but there are evidences at the home offices in New York City that the big picture by Anna Steese Richardson and Edmund Breese, directed by Ralph Ince, has something pushing it that very rarely gets back of a photoplay production. The complete approval of the story and production by motion picture authorities—and, more importantly, of the big publishing interests with which Mrs. Richardson is identified—are evidences which have started a wave of interest which cannot fail to send the picture over the top as one of the real successes of recent years.

Exhibitors in towns and cities throughout the country are being asked when the picture is scheduled for their houses, the inquiries coming from members of women's clubs with whom Mrs. Richardson is in constant correspondence by reason of her position as associate editor of Woman's Home Companion.

Starts New Picture

J. L. Frothingham Productions has started work on a new feature photoplay temporarily titled, "The Man Who Smiled." "Ted" Sloman is directing and "Tony" Gaud is in charge of the camera work. The cast includes such well-known names as Marcia Manon, William V. Mong and Mary Wyman. The editing of "A Bridge of the Gods" at the Frothingham studio is well under way. Both "A Bride of the Gods" and "The Man Who Smiled" will be released by First National.

Story for Gibson

Courtney Ryley Cooper's latest story, "The Land of the Lost," has been purchased by Universal. For Gibson, it is announced by John C. Brownell, scenario editor. It is a story of romance in the cattle rustling country. The story is now running in the Western Story Magazine, and is said to be one of the best stories by Cooper.

AU REVOIR, BUT NOT GOOD-BYE!

Charles Ray bids adieu to his film editor, Harry Decker, prior to entraining for his first trip to New York.

Selznick Film Opens Theatre

The Selct organization in making its drive to place Selznick pictures on every available screen during "Selznick Week" will be greatly aided in the Kansas City territory by the fact that Conway Tearle, in "After Midnight," was selected as the opening photoplay, in conjunction with vaudeville, at the newly dedicated Orpheum Jr. Theatre. The fact that Zena Keefe, also a Selznick star, supported Mr. Tearle in this attraction, made "After Midnight" an especially fitting adjunct to the vaudeville in which the Orpheum Circuit specializes, because Miss Keefe was a featured player in vaudeville before entering the Selznick star set.

WELCOME TO AMERICA, GUY NEWALL!

And may Americans greet you with the same open spirit you greet our boys in England. The English actor arrived in this country this week.
National Campaign on “His Nibs” Starts with Saturday Evening Post

Alexander Byfuss, vice president and general manager of Exceptional Pictures Corporation, issues a statement that in conjunction with the release of Charles (Chic) Sale in “His Nibs,” the first of a series of Exceptional Pictures to be made with that star, a campaign will be instituted which will be nation-wide in its scope. In accordance with the plans now under consideration, a series of advertisements will be used in the trade papers and in the regional motion picture publications, and in addition, national publicity mediums will be in the schedule.

Foremost among the magazines to be used in assisting to bring the knowledge of this feature play to the attention of the public will be the Saturday Evening Post.

Full page space will be used in this publication, this being the first time in the history of the industry that a production marketed on the State Rights plan has been advertised in this national publication.

Charles (Chic) Sale in “His Nibs” as recently announced, will be distributed in the independent field by His Nibs Syndicate, Inc., of which organization L. L. Hiller, long known in this branch of the industry, is president. The splendid results he anticipates from this Exceptional Picture will be augmented by the fact that in the Saturday Evening Post alone in excess of two million pieces of copy in one issue will find their way into every part of the United States. It is variously estimated that from eight to ten million persons read every issue of the Saturday Evening Post.

Many Inquiries Received

Inquiries covering the entire territory of the United States, which is controlled by His Nibs Syndicate, Inc., have been received at the offices of that corporation, and prompt disposal of the rights are expected to be made. In order that the independent buyers may receive the benefit of the big campaign which has been planned, no time will be lost in putting it into operation. With the current issues of the various trade journals, as well as the regional publications, advertising pages will carry their messages to the exhibitors of the country.

Because the unusually favorable features of Chic Sale’s first motion picture will be made so obviously apparent to the theatre owners, the independent exchanges will find in their possession a feature which has already been sold for them—not only to exhibitors but to the public as well.

The demand already evident for “His Nibs” has naturally been created, to a great extent by the advertising heretofore released, and when it is considered that up to the present time the campaign has merely been started, the criterion which has been established argues an overwhelming demand for the Chic Sale picture everywhere.

Mary Pickford Picture Wins Plaudits of Atlanta Crowds

Mary Pickford and her latest United Artists production, “Little Lord Fauntleroy,” won the plaudits of all Atlanta without the semblance of a struggle. This film feature, shown at the Howard Theatre to capacity audiences, quickly won enthusiastic praise from the critics and the public flocked to see the film version of the famous story and to view Miss Pickford in her equally famous dual role of the little lord and “Dearest,” his mother.

“In Mary Pickford’s ‘Little Lord Fauntleroy’ the screen at last gives a coherent idea of just what a power for betterment it can be,” wrote Fuzzy Woodruff in the Atlanta Georgian. “This picture should not be catalogued among those which have uplift as a mission. It has no such mission—it simply has certain inherent worths that bring instruction and teach morals by their own force. In the first place ‘Little Lord Fauntleroy’ comes mighty close to being classic literature. Miss Pickford has taken a story that has stood the test of time and screened it without recourse to the moderns. As a result she has come pretty close to putting real literature on the screen. And in it she scores an artistic triumph; she reaches heights that are seemingly unscalable.”

Roy C. Elamag, in the Atlanta Journal, declared that Miss Pickford in “Little Lord Fauntleroy” has given another film that is going to be placed in the libraries of the world and shown to future generations.

Wanda Hawley in a Comedy Drama

Wanda Hawley, in a “role of diverting humor and touching drama,” is what Realart promises in Miss Hawley’s new picture, “The Love Charm.” The theory expounded that a girl or woman can have the man she wants by using the almost infallible law of symbols, and playing upon his subconscious memories of the things that were dear to him in childhood and youth. In other words, the old time vamp who made use of her physical charms to ensnare the unsuspecting male has been succeeded by a new and subtle siren who uses her brains. Indeed, so complete has been the success of this story by Harvey O’Higgins that when Miss Hawley, as the heroine, dons a “low-and-behold” gown and does a snappy modern dance, she turns the hero completely against her.

Rush Booking on Ray Football Film

The showman sense that sees box office value in a football playoff at this season is responsible for a stimulated booking record this week for Charles Ray’s “Two Minutes to Go.” The star’s latest First National release had opening runs in New York, Atlanta, Oklahoma and Des Moines, in each of which the football appeal added appreciably to the normal drawing power of Charles Ray’s name. Successful tie-ups in New York and Des Moines point the way to the exploitation possibilities for this subject in any town which has a school team, professional team or athletic society.

The success of the film in New York City, in its initial screening by the Strand Theatre, is attested by the Manager Joe Pinkett, who put on one of the most elaborate exploitation campaigns ever undertaken by his house. A tie-up whereby the football teams of Columbia, N. Y. U., Fordham and C. C. N. Y. occupied boxes at the Strand on different nights during College Week resulted in a highly stimulated attendance by the student bodies of each university.

Has Diversified List for Release

Julius Stern announces that Century Film Corporation will release for November a diversified list of comedies. One will star Charles Dorety and Bartine Burkette, the new Century beauty, one Brownie the Wonder Dog, one Baby Peggy the two year old star, one Teddy the former Mack Sennett great Dane, and one Harry Sweet.

AW GEE, MAW! THERE’S A HALLROOM BOYS COMEDY

featuring

SID SMITH

AT THE MOVIES TONIGHT EVERYBODY’S GON THERE!

DON’T FORGET CHILDREN’S WEEK NOVEMBER 13th

GET A HALLROOM BOYS COMEDY AT FEDERATED

FILM EXCHANGES OF AMERICA

November 12, 1921 MOVING PICTURE WORLD 199

SCENE FROM MARIE PREFET’S NEWEST UNIVERSAL PRODUCTION, “NOBODY’S FOOL”
R-C Men Are Wreathed in Smiles as Business Keeps on Increasing

With the Hollywood studios humming with activity on productions starring Pauline Frederick, Sessue Hayakawa and Doris May, with L. J. Gansier and William Christy Cabanne hard at work on other important attractions, and with bookings piling up in the various exchanges—many for the full program known a the R-C Twenty-Six R-C Pictures has every reason to smile, according to Charles R. Rogers, general manager of distribution.

“We want to be known as the ‘smiling organization,’” remarked Mr. Rogers. “We have plenty of reason to be happy. The response of exhibitors throughout the country to our program for the year has been most gratifying. The clouds of doubt which were cast and in their place obtains a spirit of optimism that cannot but help the industry tremendously.”

Another factor for which R-C Pictures has good reason to wear an expansive smile, according to Mr. Rogers, is the eagerness with which hundreds of exhibitors have responded to the idea of observing the opening of November as R. S. Cole Month, in recognition of the president of R-C organization. Advices received at the home office from many of the branch managers have indicated that R. S. Cole Month will bring a new record in the volume of bookings. Mr. Rogers doesn’t hesitate to predict that November R-C releases will set results than any other period in the history of R-C Pictures.

He bases his prediction on three factors, first, the fact that every single “show weather,” by which the industry as a whole will be benefited. Second, the high caliber of the R-C subjects which will be available to exhibitors during the month of November. These include not only a wide range of early releases, but such box office attractions as Pauline Frederick in “The String of the Lash,” Sessue Hayakawa in “Where Lights Are Low,” “Shams of Society,” with an-all-star cast including Barbara Castleton and Montagu Love; William Christy Cabanne’s “Sons of the Barred,” and others. In addition, there will be the big special, “Possession,” produced by Louis Mercanton, of France, and based upon the novel “Phrogs,” by Sir Anthony Hope. “Possession” is a bid of French producers against the productions made in Germany and recently screened in the United States.

With such a program for R. S. Cole Month, Mr. Rogers feels that each of his smiling branch managers will turn in a new record in bookings for November.

Mary Pickford
Film Captures Chicago People

Mary Pickford’s “Little Lord Fauntleroy” boyishly swaggered into the Randolph Theatre, Chicago, just as Douglas Fairbanks’ “The Three Musketeers” dashed out to keep other engagements, and immediately Chicago’s critics and public were captured anew, and there wasn’t the slightest indication of the capacity crowds that had been filling the Randolph every day from early to late.

“If you doubt the use of that modest title, ‘America’s Sweetheart,’ just hear the crowd in the packed theater with sympathy for Mary Pickford, a spirited, humorous, fighting ‘Little Lord Fauntleroy,’ who is the Observer in the Chicago Herald Examiner.

“As a tomboy and a comedienne Mary is all the public says of her, and as an actress depicting adult emotions she is a beautiful woman. White-haired men and women were laughing, that had gone unlaughed for thirty years, and moving their knees up and down gently as if dream children were sitting there.”

“Bring Him In”
Widely Featured

From the very outset “Bring Him In,” starring Earle Williams, proved a sensation, Vitagraph says. It has been featured in some of the biggest houses of the United States and it is believed that within the next six weeks it will have played to three-quarters of the really big and high-class houses of the entire Dominion of Canada. It is making a sensation in the Dominion, it is reported, as practically all of the action takes place in the rugged Northwestern territory of Canada.

Word from Toronto, just received at Vitagraph’s executive offices, stated that the men and women were booked over the entire Paramount circuit, from coast to coast. It also has been booked solid over the Griffin circuit in Canada.

Says Franchises Are Going Fast

Goldwyn franchises have been going like the proverbial hot cakes,” says an announcement from Goldwyn Pictures Corporation. It limited the number of franchises which it would grant in the United States to 2,000 and that number has almost been reached. The number cannot be exceeded and exhibitors who want the franchise and apply after the quota has been filled will be disappointed, Goldwyn states.

Addition to Realart

Two new projection rooms have just been completed at the Realart West Coast studios. This valuable addition will make considerably easier the cutting and titling of future productions of the five Realart stars.

Educational’s Drive Brings Maximum First Run Bookings

While bookings of Educational Pictures on Broadway are showing a steady increase, branch exchanges are reporting to the home office an unusual boom in first-run business in many other parts of the country as a result of Educational’s big fall sales drive, according to announcement this week by W. H. Hammons, president of Educational.

In several cases, Mr. Hammons stated, these reports show maximum first-run bookings, and virtually every branch in the country is showing an increase. On Broadway, Education’s two-reel comedies and single-reel attractions are stealing up with the fast pace set by Selig-Rock Photoplays. Last week saw the new Mermaid Comedy, “Ruth of the Lost,” featuring Lloyd “Ham” Hamilton, at the Strand. There have been from one to five or six Educational Pictures on Broadway every week since the increased fall business began.

The Far West branches lead the way in the matter of maximum first-run bookings, according to the statement made by Mr. Hammons. The manager of the San Francisco exchange, reporting an extraordinary number of first run bookings, wrote that, “This schedule will make the rest of the boys sit up and take notice when they realize that our exchange has six first runs in one week in the largest houses in San Francisco.”

“We are closing the last week of the first year’s business in Denver,” says a report from the manager of the branch in that city, “and you may rest assured that it is going to be the biggest week that the Denver office has ever had. These are all first runs and the best houses in the city.” He then reports the bookings.

Atmospheric Problem Solved at Paramount’s Studio in London

The atmospheric problem which has seriously handicapped production ever since the new Islington studio of Famous Players-Lasky British Producers, Ltd., has at last been solved, according to a statement from the New York office of the Paramount organization. A system of air purification, designed by one of the foremost English engineers and companies and now in successful use at the studio has brought the desired relief and is expected to pay for itself through the saving of time on a single production.

It was a year ago in October, during the filming of Donald Crisp’s production, “Appearance,” that the studio management first realized fully what havoc London climate could play in the making of a motion picture.

Since then, the Carrier Enginering Company, Ltd., has worked on a device to eliminate the trouble. By an elaborate system of air-washing and subsequent heating under pressure, the air within the studio is kept perfectly clear and not a day has passed when conditions have not been ideal for interior photography.

The Million Dollar Question
“What Do Men Want?”

SCENE FROM HARRIS DICKSON COMEDY, “THE BEAUTY CONTEST,” RELEASED BY PATHE
Goldwyn Picture
Adapted from
"The Mother"

Goldwyn’s next big picture to be added to the list that contains already, from the company’s fifth year product, “The Old Nest,” “Dangerous Curve Ahead” and “Troubling for Romeo,” is “Poverty of Riches,” directed by Reginald Barker and adapted from Leroy Scott’s story, “The Mother.” It has received wide bookings throughout the country.

This is the picture that Goldwyn declares to be one of the greatest human documents the screen has ever reflected. It is the story of a young married couple who defer having children despite the wife’s longing for them, until the husband has won big social and financial standing in his community.

The cast is one of the greatest that has ever appeared in any photoplay, Goldwyn says. In the leading roles are Richard Dix, John Bowery, Leatrice Joy and Louise Lovely. Others playing important parts are Irene Rich, DeWitt C. Jennings, Dave Winter, Roy Laidlaw, John Cossar, Frankie Lee and Dorothy Hughes.

Dorothy Dalton
and Katterjohn
Have a Reunion

Two famous screen names—Dorothy Dalton, actress, and Monte M. Katterjohn, scenario writer—again will appear on the same bill, for the first time in several years, with the showing of George Melford’s production for Paramount, “Moran of the Lady Letty,” now under production at the LASkY Studio.

It will be recalled that “The Flame of the Yukon,” the first great picture of Dorothy Dalton’s screen career and the one which skyrocketed her popularity, was an original scenario from Mr. Katterjohn’s pen.

“Bits of Life” Has Effective
Prologue at Brooklyn Strand

Ten numbers and fifteen principals were used at the Brooklyn Mark Strand in an elaborate version of Gilbert and Sullivan’s musical travesty of Japan, “The Mikado,” which Managing Director Edward L. Hyman produced with rich scenic mountings and effective costuming as one of several prologues designed to provide an atmospheric setting for the photo-production. “Bits of Life,” which theme was made from four separate stories, one of which was founded on Hugh Walley’s Far East romance, “Hop.”

In this eighteen minute version of “The Mikado,” the Brooklyn Mark Strand not only continued its fall course in grand and comic opera, but built an elaborate production for “Bits of Life,” and gave ample opportunity for the Mark Strand operatic stars to show their best and the ballet group to indulge in charming and inspiring folk dances of Japan.

A Japanese garden set gave Oriental color to the presentation. The opening chorus from “The Mikado” revealed Mark Strand soloists and dancers, the women in brilliant Japanese fete costume and the men in the colorful dress of Japan. In this opening number the Mark Strand Mixed Quartette sang with the women participating in a Japanese drill in which festoons were used effectively.

Paramount Publicity Big Help in Putting Over “Experience”

Paramount publicity helped at least fifty per cent. in putting over the George Fitzmaurice picture, “Experience,” at the Broadway-Strand Theatre, Detroit, according to Phil Gleichman, president of the Broadway-Strand Theatre Company.

During the production of “Experience,” Jerome Beatty, director of Paramount publicity and advertising, arranged for beauty contests in two newspapers, the Daily News of New York and the Detroit News. Each paper selected the most beautiful girl in its city to compete for the role of Beauty in the picture. The New York girl, Miss Edna Wheaton, won and Miss Juliette Henkel, of Detroit, niece of a prominent Michigan banker, was assigned the role of Charm. Columns of publicity on the stunt were printed in both papers.

The result of this publicity was described by Mr. Gleichman in a letter to Mr. Beatty as follows: “I am glad to say that we had a very good week with ‘Experience’ last week; gross $11,500 in the face of very heavy opposition. Charlie Chaplin at the Madison in his new picture, and Theda Bara in person at the Adams Theatre. I am frank to say that the Detroit News campaign with this picture helped us at least fifty per cent.”

New Pearl White Film Being Made

Herbert Brenon is directing Pearl White in a new picture at Fox Film Corporation’s New York studios. The picture is being made under the title, “Discontent.” Miss White appears in the role of a woman of wealth and high social position. The screen version was prepared by Julia Tolowa.

Brenon, who first rose to fame years ago as a director for Fox, rejotted the latter recently and this is his first picture under the new arrangement. Among his best known achievements in the old days were the Fox spectacles starring Annette Kellerman.

Fritzi Brunette Is Leading Woman for New Holt Production

Fritzi Brunette appears as leading woman in the cast just chosen for Jack Holt’s second Paramount star picture, “The Devil Driver,” based on a story by Peter B. Kyne. The adaptation is by A. S. LeVine, Joseph Henabery is the director again, having recently completed the first star picture with Mr. Holt, “The Call of the North.”

Fritzi Brunette is a brunette in complexion as well as by name and is a Georgia girl. Her last work in Paramount pictures was in Hugh Ford’s picture, “The Woman Thou Gavest Me.” She has played important roles with many of the biggest companies and is regarded as one of the cleverest actresses on the screen and one of the most attractive.

Wade Boteler, Mabel Van Buren, Will R. Walling, Herbert Standing, Fred Huntly, J. P. Lockney, Betty Francisco, Sylvia Ashton, Bobby Mack and one or two others yet to be chosen, complete a cast of real excellence.

An Indorsement

Prof. William Lyon Phelps, Lampson Professor of English Literature at Yale, has indorsed unqualifiedly and without solicitation the Douglas Fairbanks’ film production, “The Three Musketeers,” which he saw when this picture was being shown at the Shubert Theatre, New Haven. He termed it “a clean, inspiring picture.”

PLACE YOUR CLASSIFIED ADS IN MOVING PICTURE WORLD

The Million Dollar Question
“What Do Men Want?”
Charles R. Rogers Predicts that November Will See All R-C Booking Records Smashed

So enthusiastic has been the response of exhibitors to R-C Pictures' idea of calling the month of November R. S. Cole Month in honor of his president and to the extensive house drive which will cover that period, that Charles R. Rogers, general manager of distribution, does not hesitate to make the prediction that all booking records of his concern will be broken.

Every department of R-C Pictures is co-operating to be utmost in the effort to pile up bookings as a tribute to Mr. Cole. Special instructions have been sent by General Manager Rogers to the various branch managers; special publicity and advertising material has been prepared for the assistance of the exhibitors and, in the R-C organization, from general manager down, will be on his toes and prepared to put forth his best on November 1, when the drive is scheduled to begin.

Some of the most important productions ever turned out of the R-C studios at Hollywood will be available to exhibitors during R. S. Cole Month. In addition to having a wide range of early releases from which to choose, exhibitors also will be able to book such subjects as "Where Lights Are Low," starring Sessue Hayakawa; "The Song of the Lash," starring Pauline Frederick; "Shame of Society," an all-star cast, and others of equal caliber.

It is also announced that "Possession" will be released on November 20, thereby making this French-made subject available to exhibitors during R. S. Cole Month. "Possession" was produced by Louis Mercanton, called "the Griffith of Europe." It was based upon Sir Anthony Trollope's "Phroso," which was published in 1896. "Possession" is said to contain some of the most strikingly beautiful scenery ever presented in a film drama. It is a blend of romance and clean-cut adventure.

In addition to this production R-C Pictures will offer during November two others which are said to be of high attraction value. They are "The Lure of Jade," in which Paul Twynam is featured, is given a brilliant characterization, and "Silent Years," a Gasnier special based on the novel "Man's Life," from the pen of Harriet Comstock. The Fredericks vehicle is to be released November 13, while "Silent Years" will be presented on November 27.

Of great interest to exhibitors in cashing in on the exceptional box office potentialities of "R. S. Cole Month," outlined by Mr. Rogers, is the plan to give them all advertising accessories absolutely free during the month of November.

Paramount Lists "After the Show" and "Beyond"

William DeMille's production, "After the Show," and Ethel Clayton in William D. Taylor's production, "Beyond," are the feature releases scheduled by Paramount for October 30.

The William DeMille production is an adaption of "The Stage Door" by Rita Wellman. "The Stage Door" was the original title of the story and it appeared in the Saturday Evening Post. The scenario is the work of Hazel McDonald and Vianna Knowlton.

As the title implies, "After the Show" is a story of the stage and its people. Three players of prominence are featured - Jack Holt, Lila Lee and Charles Ogle. Jack Holt has the role of a millionaire "angel" of a musical comedy show to which Lila Lee is attached as a chorus girl. Charles Ogle plays the part of an aged stage doorkeeper whose love for the unsophisticated chorus girl is one of the most impressive features of the story. In addition to these players, the cast includes Boyd Atchison, Claire Trevor, Carlton King, Shannon Day, Stella Seager and Ethel Wales, the last named playing a "bit" as the landlady of a rooming house.

Henry Arthur Jones, the British novelist and playwright, is the author of "Beyond," which William D. Taylor produced for Paramount with Ethel Clayton in the stellar role. The scenario was written by Julia Crawford Ivers.

The picture handles most interestingly a theme dealing with the problem as to whether spirits of the departed ever return to earth, enabling us to communicate with them. Ethel Clayton as the heroine of the strange story reveals that she possesses that intellectual quality which is so necessary in the successful interpretation of the story which has so much to do with things supernatural.

Charles Meredith is Miss Clayton's leading man, while the supporting cast includes Fontaine La Rue, Earl Schenck, Winifred Kings- ton, Lilian Rich, Charles French, Spottiswoode Aitken and Herbert Fortier.

Dedicate Theatre with Ray Picture

Charles Ray's "A Midnight Bell" was selected for the dedication performance of the new Wilshire Theatre, called the most beautiful neighborhood house of the West Coast Theatres, Inc., in Los Angeles. The new picture palace opened to the public on Thursday evening, October 20.

Jackie Coogan was chosen to dedicate the new house and appeared in person, pressed the button releasing the screen curtain and welcomed the first night audience. Stars from the various studies made reservations for the evening and these together with representatives of the entire industry made the affair a gala occasion.

The Wilshire is under the direction of Glenn Harper, who manages also the Hollywood, Apollo and Windsor. The theatre seats 1,000 and practically one-half of the orchestra is provided with luxurious leather divans. The decorations establish an advance in the embellishing of intimate neighborhood houses.

Western Subjects Prominent in Pathe's November 13 Releases

Western subjects have a dominating position in the ensemble of short features scheduled for release by Pathe Exchange, Inc., during the week of November 13. In Tom Santschi's latest two-reel drama, "The Heart of Doreon," the star plays the role of a French-Canadian of the Northwest, with the famous Royal Northwestern Mounted Police offering of the series of "Adventures Telling Prominently.

Ruth Stonehouse plays opposite Santschi. "A Day in the Wilds" is the latest of Bill and Bob," showing the exploits of Bill and Bob Bradbury and their dog "Raps." Harold Lloyd's latest re-issued one-reel comedy is "Crack Your Heels." Bebe Daniels and "Snub" Pollard both appear in the offering. "Double Crossed" is the title of episode eight of "Hurricane Hutch," the new Pathe serial starring Charles Hutchison. "Hocus Pocus" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The comedy is a satire on the old-time stage magician and all-around castanetiner.

"The Owl and the Grasshopper" is the current animated cartoon of the series "Aesop's Fables," produced by Fables' Pictures, Inc.

Pathe Review No. 129 presents a varied array of subjects. Pathe News Nos. 92 and 93 present the leading events of the world. Topic of the Day No. 133, gives the world's wit and humor.

Lloyd Hughes in "Hail the Woman"

A masterful study of "character-transition," one of the most difficult elements to interpret whether on the stage or on the screen, is given by Lloyd Hughes in his role of "David Beresford," in Thomas H. Ince's "Hail the Woman," soon to be released by Associated First National Pictures, the releasing company of this picture.

Lloyd Hughes has, it is said, been highly praised for his work in "Mother o' Mine."

The Million Dollar Question: "What Do Men Want?"
“Forever,” at the Criterion, Sets New Record for Two Weeks

At the end of its second week at the New York Criterion, George Fitzmaurice’s Paramount production, “Forever,” or “Peter Ibbetson,” as it is called in its New York presentation—had set up a record for receipts never before equalled at that theatre, according to a statement from the Paramount office.

Playing in a house seating around 650, with only two performances a day, the picture drew during the first two weeks a paid attendance averaging more than 1,200 daily. This high figure is the more remarkable when it is taken into consideration that all seats are reserved and that the top price is $1.50, with $2 ruling on Saturdays and Sundays.

With several performances registering absolute capacity attendance, the figures for the two weeks showed a steady increase, and on Saturday last, just two weeks after the opening, the highest figure of all was reached, virtually every seat being filled both afternoon and evening, with no passes issued.

This phenomenon of increasing rather than decreasing attendance at this period of the engagement, Paramount states, is directly attributable to the quality of the production. In other words, the picture is now proving its own value rather than merely serving as a tribute to the drawing power of the names of Elsie Ferguson, Wallace Reid, Elliott Dexter and other members of the cast, or of that of George Fitzmaurice, whose “On With the Dance,” “Idols of Clay” and other successes had raised him up among producers of big box-office attractions.

Pola Negri Film in December; Another Promised for February

Paramount announces that the first of its two Pola Negri pictures has been scheduled for December. The title is “The Last Payment.” The other, “The Red Peacock,” will be released some time in February.

The picture of films as Paris and London, attached to “The Last Payment,” for it is the first picture in which the American public will see the foremost screen actress of Europe in a purely dramatic role. The other productions in which she has been seen have been subjected to ex- clarify, so now the American people will have their first opportunity of judging her real merits as an actress.

“The Last Payment” was written by John Brennert and George Jacoby and was directed by the latter. The settings and decorations, which are said to be particularly attractive because of a double love interest which leads to an unexpected climax.

To Film Stampede of Cattle in West

Trenches and fortifications have been built on the plains of the Agoura ranch, a typically Western estate in the Chalk Hills, north of the San Fernando valley, in order to film the stampede of thousands of head of cattle. The projected scene will be incorporated in Harry Carey’s current starring production, “Man to Man,” a Universal-Jewel production based on Jackson Gregory’s novel.

Carey will be called on to ride recklessly through the milling cattle. The dramatic potentials of the scene will be emphasized in the continuity prepared by George C. Hull. Stuart Paton, who has been conscripted “Captain” Priscilla Dean offering on the Universal-Jewel program, is the director of “Man to Man.” Great things are expected of him.

Allan Dwan Film Has Strong Cast

The outstanding factor in “The Sin of Martha Qued,” released by Associated Exhibitors on November 6, is the presence of no less than eight well-known personalities in principal parts. These include Mary Thurman, Niles Welch, husband Dowlins, Frank Capra, Eugene Besser, George Hackathorn, Frank Lee and Gertrude Clarke.

The picture is an Allan Dwan production and is said to be comparable in quality and amusement value with his other big successes. It is in six reels.

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MARY SHURMAN AND NILES WELSH IN ASSOCIATED EXHIBITORS’ RELEASE, “THE SIN OF MARTHA QUED”

Anne of Little Smokey” Set for Release on November 20

Playgoers Pictures announce a Wisteria production for release on November 20, the title of which is “Anne of Little Smokey.” No less attractive a screen personality than Winifred Westover heads the players although the cast is described as all star. Joe King, in the role of a forest ranger, plays opposite Miss Westover, while Frank Sheridan, who was the picturesque Lincolner in “The Rider of the King Log,” portrays a virile mountaineer whose independence reflects the hard life of the woods. Dolores Cassinelli is a gipsy princess. Frank Hagney and little Harold Callahan have important parts, as well as Ralph Falkner, Alice Chapin, Edward Rosemon, Margaret Morris and Florence Acresook.

The story was written by Brevard Connor. The action is centered in Little Smokey, a region of natural beauty and resources, set aside by the government as a forest and
game preserve. The feature is described as an outdoor production set in the Kentucky Mountains, yet it is said to be distinctly out of the ordinary because its theme is far removed from the usual type of mountain story. At no point of the feature does the action follow the usual developments, and it is said to be particularly attractive because of a double love interest which leads to an unexpected climax.

The posters and lobby material were designed to emphasize the production’s natural beauty and to bring out the big dramatic moments in the lives of the mountain girl and the forest ranger.

Pathe Gets Pictures of Great Destruction by Flood in China

Reliable news about great floods in different parts of the world nearly always pictures those of the great rivers of China as the most devastating, especially when caused by a direct typhoon. No news of any event can be more reliable than motion pictures supply, and from which are said to be the exclusive pictures of the latest disaster of that character in China, seen in current issue of Pathe News No. 85, the “waterspout” of this country and Europe would seem to be an insignificant affair compared with a full-size Oriental typhoon.

The testimony of the pictures is, it is said, amply borne out by fragmentary memoranda which cameraman M. Simone forwarded with his film to Editor Emanuel Cohen. Simone writes that he was “too much knocked about” in the flood to prepare a connected account of his experiences to go by the same ship carrying the pictured flood story.

As stated in the newspaper cables, the flood along the lower reaches of the River Hueh Hup wiped whole villages out of existence.

The Million Dollar Question

“What Do Men WANT”
Three New and Big Christies Are Now Nearing Completion

Al Christie, supervising director of Christie Comedies and head of the big Christie Comedy plant, has near completion of some new and topical comedies yet made by the Christies for Educational release. According to Christie, the Educational films, featuring F. W. Hammons, president of Educational, and one of these three, "A Barnyard Cavalier," is the biggest thing that the Christies have made in twelve years.

The first one of the three on Educational's release schedule will be "No Parking," directed by Scott Sidney and featuring Neal Burns. This rollicking farce on the difficulties of a young couple to find a home for themselves, their baby and their dog, little Jane Hart and "Laddie," the beautiful collie dog, first seen as a pair of chums in "Sneakers," have important parts. In fact, most of the plot is said to revolve around this clever little baby and the dog.

Bobby Vernon is working Christie's biggest comedy. Half of the big Christie studio has been transformed to represent streets in a French town. "Vicki," written by Mahlon E. Temple and directed by William V. Skiles, is the story of a Paris girl who, in the course of events, falls in love with a crook who, it will be seen, is just as crooked as his victim.

"A Rambling Romeo" will show Neal Burns, assisted by the beautiful Helen Darling as a modern Juliet. Other pictures in the Educational series which will be soon released or will be released soon are "A Pair of Sexes," with Neil Burns and Viora Daniel; "Pure and Simple," with Bobby Vernon and the famous soap star of "Dorothy Hillier;" "Saving Sister Susie," with Dorothy Devore; "Fresh From the Farm," featuring Bobby Vernon, and "Nice Madam," with Earl Rodney and Helen Darling.

"The Devil" and "Road to London" Fall Favorites

Exhibitors are finding the George Balzar picture, "The Devil," a money-making offering. Nearly every week news is received describing some exhibitor's unique exploitation stunt used with this associated Exhibitor's feature. It appears to be a production which lends itself readily to lobby, prologue and street exploitation.

The Bryant Washburn feature, "The Road to London," also released by Associated Exhibitors, has become a rather remarkable release during its release during mid-summer, and exhibitors say it is one of the most attractive offerings in which Mr. Washburn has ever appeared.

"Sport Review" and "Graphics" to Be Alternated by Goldwyn

Following the great success of the first of the short subjects released by Goldwyn for the current season—the initial number of "The Sport Review," entitled "Speed"—an announcement is made of pictures scheduled for coming weeks, including the opening issues of "Goldwyn Graphics," to be released every other week, alternating with the Sport Review.

Negative of the finest quality is now in the hands of Jack Eaton, who, with Katherine Hilliker to write the series, is superintending its cutting and assembling. The Graphics will set a new standard of excellence for travel and scenic subjects, it is said. Mr. Eaton has had his series photographed by Major Alexander Powell on his trip of the Fare East and many of W. L. Finley's nature studies will be used. These will constitute a valuable and original substance of most of the reels which will carry animated cartoons for a comedy conclusion.

The program of Graphics is scheduled from October 23 to January 22 of next year. The second of the Sport Reviews is "Form," in which the foremost athletes of the world illustrate correct form in various sports.

Ruth Roland in "White Eagle," to be a Pathe Serial Release

Pathe says another "Ruth of the Rockies" and "Hands Up," the next Ruth Roland serial for Pathe release. Announcement is made by the studio's chief. It is the fifteenth episode of this production made from the Hal Roach studio, which is produced by the Ruth Roland Serials, Inc., under supervision of Mr. Roach.

Arrangements are now being made to bring Ruth Roland to the newest Gold Rooster chapter play. The story is from the pen of Val Cleveland, who has written many stories of the vacation nature. Van Dyke, known for his work in the Jack Dempsey serial, "Daredevil Jack," is again re-scoring in "White Eagle." It is a Western story in which cowboys and Indians play a dashing part, yet the action is of such a nature as to preclude all interference from censoring boards, it is said.

Badger to Direct Marie Prevost in newest Universal

Clarence Badger, who directed Will Rogers in "Doubling for Romeo" and others of his successful comedy dramas, is preparing to start work at Universal City. He will follow a long series of winning comedies with "Cupid Incog," a funny comedy drama starring Marie Prevost.

The story was written by Irving G. Thalberg and the continuity was written by Doris Schroeder. The film will be started as soon as Director George Cox completes "Princess Virtue" with this star. Mr. Badger and Fred Daig are busy assembling a cast.

Elmer Harris Back

Elmer Harris, Supervising Director for Realart, arrived at the Coast this week after a month's vacation spent at his silver fox farm on Prince Edward Island, Canada. On arrival he started to pick up the threads where he left off and discussed with his assistant, Percy Heath, a half a dozen productions which reached completion during his absence. He also started the task of reading the three or four score of stories which have been submitted during his absence as possible future Realart pictures for Constance Binney, Bebe Daniels, Wanda Hawley or Mary Miles Min- ter. While in New York he spent some time in conference with Home Office officials and his staff here was given the advantage of those conferences.

New Mermaid

More than 100 animals, ranging in size from a porcupine to an elephant, are being used by Jack White in the filming of scenes for his latest all-star Mermaid Comedy for Educational release. The story centers around a circus, with Lige Conley playing the featured role. Others in the cast include the pretty Jo-Jo McCreery, Cliff Bowes, Jack Lloyd and Otto Freie.
Comedy Companies Are Busy on Fox Lot in Hollywood

Six comedy companies are at work at present at the Fox Film Corporation's West Coast studios. Heading the list is the Clyde Cook company, busy on the second of a series of special comedies, "The Chauffeur," with Lois Scott playing the Girl. Jack Blystone is directing the production. The first of this special Clyde Cook series, "The Toreador," is running at the Hippodrome, New York City, where it will be followed by "The Chauffeur."

The acrobatic Al St. John, whose starring comedy, "The Happy Pest," is scheduled as an early November release, is busy with his startling stunts and laughable absurdities in "Straight From the Farm." Gil Pratt is directing.

Among the Sunshine Comedies, one is "Old Clothes." This is said to be a striking novelty—in fact, dealing with a theme that may be termed extraordinary. Delmar Del Lord is directing.

"False Alarm," with Chester Conklin and Bee Monson, is being made under the direction of Earl Kenton. Slim Summerville is directing Jim Savo and Lillian Hotsett in "Pardon Me." Harry Depp and Hattie Chambers are at work in "Go and Get It" under the direction of Al Herman.

Prevost Picture Nears Completion

"Princess Virtue," Marie Prevost's third and latest Universal feature, is nearing completion at Universal City under the direction of George Cook. It will probably be her most elaborate production. Like "Moonlight Follies" and "Nobody's Fool," "Princess Virtue" provides the former heroine with an alluring "baby-vamp—crusher of masculine-hearts" type of role. Tom Gansky plays opposite the star. The cast also includes George Fisher, Bertram Grassby, Mae Busch, Rose Diore, George Peril, Lillian Lawrence and Lillian Rambeau.

New Daniels Film

Pat O'Malley, the leading man in a number of recent Marshall Neilan productions, will support Bebe Daniels in the Nina Wilcox Putnam story which started at Realart the latter part of last week. Others in the cast include James Gordon, Hugh Thompson, Martha Mattox and Mattie Peters. Fred Myton wrote the scenario which will be put on the screen by Director Chester M. Franklin. It will be Realart's sixteenth production.

"Doubling for Romeo" a Hit

"Doubling for Romeo," with Will Rogers in the stellar role, is doing phenomenal box office business in the four important motion picture centres where it was given its first showings, says a statement from Goldwyn Pictures Corporation.

In New York, where it played last week in the Capitol Theatre, it did one of the phenomenal weeks' business in that house of great seating capacity. It stands among the very top-notchers in the point of receipts at that house, as well as artistically as an unusual and well-done comedy.

"Doubling for Romeo," has driven a cyclone of mirth clear across the continent. It started in Los Angeles at Miller's Theatre, where people stood in line through an entire showing to gain admittance, and blew at the rate of 1,000 laughs a reel across the Rockies into the Roosevelt Theatre, Chicago, thence to the big new Capitol Theatre in Cincinnati and so to New York.

The motion picture reviewers of the four cities voted with each other in praise of this most unusual of Goldwyn comedies. With such reviews as "Doubling for Romeo" received and with such high receipts as it is playing in the four cities, Goldwyn considers it amply justified in placing the new Will Rogers comedy in the list of big fifth year productions.

Ellison to Get Hodkinson Films

H. Ellison, in common with many other farsighted exhibitors, is guarding against any picture shortage this winter, Hodkinson says, by making on the Hodkinson Backbone Service Contract, consisting of two features a month. Mr. Ellison will show the Hodkinson releases in his Denver, Pueblo and Cheyenne houses.

Vitagraph Comedy Booked by Strand

Jimmy Aubrey, comedian, is going bigger than ever, says Vitagraph, and his latest comedy, "The Appliance," has been booked by Joseph Plunkett, managing director of the Strand Theatre, Broadway, New York, as a featured part of the Strand program for this coming week.

Stanlaw's Finishes Photographing of "Little Minister"

Penrhyn Stanlaw's has completed the filming of his production of "The Little Minister," in which Betty Compson stars for Paramount, and is now well along in the work of cutting and assembling. The final scenes were made in a set representing the interior of an old Scotch castle, one of the many unusually large settings designed by Robert M. Haas for this production.

So much rainy weather was encountered that much of the work originally planned for outdoors finally had to be done at night inside the studio. The result, it is said, is a picture which is more than satisfactory, revealing a standard of photography and lighting that might not have been attained had the weather been more propitious.

MARIE PREVOST
In "Nobody's Fool," released by Universal

The Million Dollar Question

"What DO Men Want?"
Brilant Arranges Remarkable Tie-Ups to Exploit Mack Sennett’s “Molly O”

The exploitation plan for “Molly O,” Mack Sennett’s newest special production starring Mabel Normand, which is scheduled for November release through the First National exchanges, is a powerful one. Planned and executed with the idea of securing the attention of every social class, this exploitation campaign has been worked out and effected by Arthur M. Brilant, director of exploitation for Mack Sennett.

The fundamental principle of Brilant’s campaign on “Molly O” is that the best sort of exploitation is that exploitation which attracts the greatest favorable mention and costs the exhibitor nothing more than the expanse of the tie-up. The “Molly O” campaign is thorough and far-reaching, and it brings the “Molly O” exploitation value that has run into several hundred thousands.

The basis of the campaign is the tie-up, and the idea as it is applied to “Molly O” is original with Brilant.

Associated in the arrangement are leading national advertisers and distributors of nationally known merchandise, whose advertising expenditures, insofar as “Molly O” is concerned, are tremendous and could not possibly have been born by any motion picture by itself. These tie-ups are handled on such a large scale that there is every likelihood that “Molly O” will go down in motion picture history as one of the most thoroughly exploited pictures ever handled.

A tie-up has been arranged with H. R. Mallinson Silk Company of New York, whose trade mark “Mallinson” is known practically to every woman in the country. The firm has agreed to put out on the market a new high grade silk flannel to be sold under the name of “Molly O” crepe, and they claim that it will be the rage this coming season. Mallinson is advertising it nationally, planning full page ads in the leading fashion magazines of the country, patterning their advertising on Brilant’s red and black “Molly O” theme, and using the same style of lettering as used on the poster so as to complete the tie-up. In addition to their newspaper and magazine advertising, into which they are going extensively, they have issued two million cards, one 7 by 5, and the other 11 by 14, which is an exact reproduction of the teaser one-sheet. These cards have been sent to Silk companies throughout the country for window display purposes.

Mallinson’s dealers are among the leading department stores of the country, and they have agreed to place available window display and of stills from the production, so as to give the name “Molly O” the widest possible circulation. These stills, located on the principal thoroughfares, afford the exhibitors who play “Molly O” the best window displays obtainable.

Another national tie-up has been consummated with the Loose Wiles Biscuit Company. This company has made up especially for this occasion, and is marketing a new tea biscuit called the “Molly O” tea biscuit, with the name “Molly O” lettered across it. The Loose Wiles Company has huge bakeries in New York, Boston, Chicago, Dallas, Omaha, St. Louis, Minneapolis and St. Paul, etc., which will turn out “Molly O” biscuits to be distributed throughout the entire country.

It has a field force of 2,000 salesmen, each sales district, who have been instructed by Special Service. They are special drive on “Molly O.” These 2,000 salesmen cover more than 130,000 retail stores. Each of these stores will be furnished with window display advertising material by the Loose Wiles Biscuit Company, and it will carry Mabel Normand picture and name, etc., and urged to make a special window display. Prizes will be offered in each sales districts for the best window display of “Molly O” biscuits, illustrated with stills from the production.

In addition to all this, the Loose Wiles Biscuit Company is conducting a national exploitation campaign on “Molly O” biscuits, which includes local newspaper advertising. The advertising features cut-outs, sheets, streamers, stickers, cut-outs, wrappers, etc., bearing not only the name “Molly O” but also the name of Mabel Normand by her name. There will also be street car cards and paper bags. The bakes will turn out 3,500,000 “Molly O” biscuits a day.

Still another tie-up has been arranged with Sidney G. Hirschberg of C. C. C. Co., and is marketing a new high grade silk flannel to be sold under the name of “Molly O” crepe, and they claim that it will be the rage this coming season. Hirschberg is putting out on the market a new “Molly O” hat of the sport style, which he believes will become a big hit. This hat has more than 10,000 dealers throughout the country handling this merchandise, and it is a special drive being made upon these dealers to handle this new “Molly O” hat, advertise it in the local newspapers, and make window displays in cooperation with the local exhibitor who plays “Molly O.” Each hat will bear on its lining a facsimile of Mabel Normand and the name “Molly O.” This company is issuing window display material, advertising material and hat boxes, carrying a picture of Mabel Normand and reference to the motion picture production.

By arrangement with I. Miller & Son, manufacturers of high grade women’s shoes, a “Molly O” contest will be held in 200 cities in the country where there are Miller dealers. This contest will be handled by the theatre, in conjunction with the local dealer.

What is probably one of the most unique ideas is an arrangement made with the Midland Playing Card Company, and Inter-Ocean Playing Card Company of Lafayette, Indiana, whereby they will put out on the market a new “Molly O” deck of playing cards. The company is inaugurating a national sales campaign. More than 25,000 stores will feature this new “Molly O” playing card, and as an exploitation help the company is issuing to all of its dealers a three part window display folder, beautifully illustrated in colors and prominently featuring Mabel Normand in “Molly O.”

Max B. Sheffer of Chicago, manufacturer of novelties, is putting out for distribution through national manufacturers and a string of newspapers throughout the country, a series of eighty small reproductions of stills from “Molly O.” The first press run of these reproductions is 25,000,000 copies. These stills will be distributed to the public, not only through the newspapers but also through other channels, and the holder of a complete set will receive a beautiful album from Max B. Sheffer, in which to keep the stills as a permanent record of “Molly O.”

Another arrangement for window displays has been effected with the Sonora Phonograph Company. The Sonora Company is lining up its dealers throughout the country, to co-operate with the exhibitors in every possible way, by sending them window displays of the Sonora machine, dressed up with scenes from the production of “Molly O.”

A “Molly O” song, which will be published by Waterman, Berlin & Snyder, will be exploited nationally through all the music dealers in the country, and window displays are arranged in every music store possible. The publishers are sending out song pluggers to cover the principal cities and exploit the song in connection with the picture.

The Victor Talking Machine Company has engaged William Robyn, the distinguished tenor, to record the “Molly O” song vocally. The record is so beautiful that they are launching a plan of distribution and exploitation for it that will cover the whole country and give to Mack Sennett’s production tremendous exploitation.

Brilant has entered into arrangements with the Cutex people to tie-up with Mabel Normand and “Molly O” in national advertising. They are planning a special advertising drive on this tie-up, which will include magazine advertising beginning with the January numbers of the national magazines, and newspaper advertising beginning in October and running through November. They estimate the circulation reached through their campaign will exceed 40,000,000.

Leever Brothers of Boston, who put on Lifebuoy soap, are instituting a national street car advertising campaign on Lifebuoy soap, and are making prominent use of Mabel Normand’s picture and name. The circulation of this campaign is estimated by them at more than 30,000,000. Over 200 cities will carry it.

New Hoxie Film

Arrow Film Corporation announces that the title of the second Jack Hoxie Western Drama, produced by Ben Wilson, is “Sparks of Film.”
Kunsky Breaks
Records with
“Musketeers”

That Douglas Fairbanks’ “The Three Musketeers” has broken all box office records for motion pictures in any house he has ever operated, is the declaration of John H. Kunsky in a letter to Hiram Abrams, president of the United Artists’ Corporation. He wrote: “I think you are justly entitled to know that ‘The Three Musketeers’ at the Adams Theatre, during the first week of its run, has broken all box office records for motion pictures in any house I have ever operated. I have been exhibiting extraordinary productions for several years in Detroit and elsewhere, but never in the history of our organization has a picture drawn the gross on its first week’s run that I have received from this production.”

Miss Clayton Is
Star in Picture

In Ethel Clayton’s Paramount picture, “For the Defense,” adapted from Elmer Rice’s play by Benับ Marie Dix, Miss Clayton has the role of Anne Woodstock.

Christie to Make
Comedy in Hawaii

Al Christie will go to Honolulu, Hawaii, during the coming winter, for the production of one of his new two-reel comedies to be released through Educational Exchanges. The star in the picture will be Dorothy Devore.

Harold Lloyd Film

“Crack Your Heels” is the title of the next re-issued one-reel comedy starring Harold Lloyd, which Pathe has scheduled for release the week of November 13. Bebe Daniels, “Snub” Pollard and a bevy of country beauties assist the comedian in his laugh-making endeavors.

Robert G. Vignola’s first special production starring beautiful Marion Davies, entitled “Enchantment,” has gone “over the top” with the critics of the New York newspapers. Opening at the Rivoli Theatre on October 30, this special Cosmopolitan production met with instant approval at the hands of Gotham’s critical fraternity and was declared by them to be the finest thing this famous director has ever done. Not only was Director Vignola praised for his superb work, but the critics declared that Marion Davies has done by far the best piece of characterization of her career, giving direct credit to Mr. Vignola for his ability to bring out the utmost of Miss Davies’ talent.

In “Enchantment,” Mr. Vignola, according to several critics who have watched his work for a long time, has not only touched the high water mark as far as he himself and the director is concerned, but also in motion picture production in general. Gorgeously invested and exquisite in every scenic detail, “Enchantment” should become one of the outstanding screen hits of the season.

The New York Herald said: “Enchantment” is a very captivating production. Vignola has directed Miss Davies very well.

The New York World said: “You cannot see ‘Enchantment’ without being amazed. Its star is entirely capable of the part assigned to her.”

The New York Tribune said: “Robert Vignola has brought the picture beautifully, with a fine attention to the humorous situations. He is helped in this by his cast, which showed more reality and more animation than she ever has done before, and the clothes which he wears in the play are a dream of delight.”

“Peacock Alley” Premiere Set
for November 9 at Commodore

“Peacock Alley,” the first of the series of independent Mac Murray productions will be given its premiere at the Hotel Commodore, New York, on the evening of Wednesday, November 9.

Mr. Mac Murray, Robert Z. Leonard and their entire production staff are now putting the finishing touches to “Peacock Alley” at the Mac Murray studio in New York. Mr. Leonard is confident that when the curtains part at the Commodore that this picture will be found the last word in motion picture art.

The details of the presentation at the Commodore are also under the direction of Mr. Leonard. Mr. Leonard has with his characteristic modesty refused to make any statements as to the details of the introduction he is preparing.

Promises Unique
Titles for Film

Associated First National says that the sub-titles for “Hail the Woman,” a forthcoming production, will be innovations. A unique prologue and epilogue is also promised from the Ince Studio, where first touches are being applied to the big feature.

A special staff of cameramen and artists, under the direction of Irving J. Martin, have been devoting their entire time during the past two weeks to preparing the titles and working out the unique effects. The prologue, symbolical of early Puritan intolerance, was filmed under the direction of Martin, while the epilogue was directed by Ince.

“ Beggar Maid” on
Strand Circuit

Following its pre-release showing at the Rivoli and Rialto Theatres, New York, “The Beggar Maid” has been booked for the Strand Circuit, The Hodkinson offices announce. In the Strand Theatre, Brooklyn, it will be put on with a prologue said to be even more elaborate than that used during its Broadway premiere.

A Santschi Film

In “The Heart of Doreon,” the latest two-reel drama starring Tom Santschi which Pathe has scheduled for release the week of November 13, the star forsakes his well known western role and appears in the characterization of a French-Canadian.

In Century Films

Baby Peggy, said to be the youngest star in the movies, and playing with the Century Film Corporation, will exhibit her two year old charms in “The Richest Girl,” which will be the two reel comedy on the Central Theatre bill the week of November 7.

Three Types of Audiences Land
Ince Film at Surprise Showing

Thomas H. Ince put his forthcoming super-special entitled “Hail the Woman,” an audience test before three distinct types of theatre patrons in Los Angeles this week. At the conclusion of the tests, which the producer and his staff pronounced highly satisfactory, he released prints for shipment to the exchange of Associated First National Pictures, Inc., through which the production will be distributed.

Mr. Ince was not satisfied with putting “Hail the Woman” to the ordinary audience test, a special showing in one of the big neighborhood movies of Los Angeles. The film was shown at three successive evening at the Royal, the Delux and the Windsor theatres. The latter is a picture house with a patronage of ordinary people, the Delux is a middle-class house and the Windsor has an exclusive patronage.

The previews were totally unannounced. The production was put on following the regular program and in every instance thoroughly unprepared audiences sat through the entire screening. Comment gathered by Mr. Ince personally, and members of his staff scattered through the theatres and mingling with the audiences indicated that all classes of theatregoers will be enthusiastic over the production.

New Records

D. W. Griffith’s “Way Down East,” released through the United Artists’ Corporation, has set two more new records in Pennsylvania, one at Sharon and the other at Rochester.

The Million Dollar
Question
“What Do Men Want?”
Metro’s “Four Horsemen” Inspires Striking Exhibitor Exploitation

Never has any motion picture prompted so many and so uniformly successful examples of theatre, street and shop exploitation as those arranged by exhibitors of the Rex Ingram production of “The Four Horsemen of the Apocalypse,” says Metro.

Irrespective of the size or situation of the community, theatre managers found simple, novel and effective means to draw attention to the propaganda of this unique masterpiece wherever it was shown.

In this they had the advantage of a large quantity of material to draw from—the fame of the book, the great beauty of the scenes of the picture; and various supplementary elements of interest, such as the statutory role of Lee Lawrie and the figure of the Apocalyptic Beast, as conceived and presented on the film by Mr. Ingram. Hence exploitation became a matter of choice in some instances; and in others a widespread use of many angles of appeal, from bookshop display to the lobby of the city by the Apocalyptic Beast.

A significant feature of the “Four Horsemen” is that no lobby seemed too large or any town too small for such a form of publicity. New York and Aberdeen, S. D., both fronts a part of the campaign, arranged “The Four Horsemen of the Apocalypse” equally of interest.

Those in charge of the showing of “The Four Horsemen” at the La Salle Theatre, in Chicago, were particularly resourceful in ways to publicize the name of the picture. Not only were the lobby and outside entrace of the theatre splendidly decorated and the big bookshops, such as Robsheild’s, given opportunity to increase their sales of the Ibanez novel by co-operative displays, but the Apocalyptic Beast, in paper form, was displayed about the corner during the day and came home to roost in the playhouse lobby in the evening.

The Apocalyptic Beast was seen in New York, too, during the course of “The Four Horsemen’s” triumph at the Astor Theatre. Directly across the playhouse lobby, upon the marquee of Marcus Loew’s New York Theatre, the Beast breathed red fire and black smoke, and in the evening, was seen to wink his red and green eyes malevolently.

Other-while exhibitions in the biggest city were book tie-ups with many prominent publishers, including Dutton’s, who put out the fiancé novels in English, and the book departments of such stores as R. H. Macy’s, Lord and Taylor’s, Gimbel Brothers, Stern Brothers and Abraham and Strauss, in New York.

Big cut-outs, made of enlarged photographs of Lee Lawrie’s statue, the Riders of the Apocalypse, were exhibited along the Lyric Theatre, Minneapolis, for “The Four Horsemen,” and the ushers were costumed uniformly in the Spanish fashion, to maintain throughout the house, the Latin atmosphere of the photodrama.

In San Francisco, for the exhibition of “The Four Horsemen” at the Curran Theatre, a great sign, fifty feet long by six wide, was fixed in front of the theater, and for the opening of the new State Theatre, then in course of building by Marcus Loew. At the Curran Theatre itself, the lobby was elaborately and attractively decorated by hand-painted enlargements of scenes from the picture, the heads of the most prominent characters.

The Metro Exchange, in Philadephia, took a hand in the exploitaion of “The Four Horsemen” mainly by having the big cut-out posters of the four figures of the horsemen mounted on the front of the building, and captioned Persistence, War, Famine and Death. These did much to advertise the fact that the photo-play was then showing at the Gar- rick Theatre. As abruptly striking as any such done in connection with the run of “The Four Horsemen” was that, arranged by the Orpheum Theatre, Aberdeen, S. D., of having the Four Horsemen themselves parade through the city. Four men, appropriately disguised, galloped through the streets for a really sensational sweep of attracting attention.

“The Four Horsemen” was adapted to the screen by June Mathis, and photography by John F. Seitz.

Viola Dana in Stellar Role in Metro’s “Five Dollar Baby”

Irvin S. Cobb’s “The Five Dollar Baby” is about to be produced at Metro-West Side studios, with Viola Dana in the stellar role, as one of the company’s most ambitious features.

One of the numerous mechanical problems to be solved before the first turn of the camera involves the construction of a section of New York’s lower East Side for an important part of the picture. Several scenes will be “shot” also on New York’s real waterfront, with its famous harbor skyline in the background. This series of unusual views later will be used in connection with the setting now under construction at Hollywood. Harry Beaumont, director of this new picture for Metro, is said, organizing an exceptionally strong cast to support Miss Dana.

It was first planned to send an entire company to New York for the making of the picture. This project was abandoned, however, when it was decided that better results could be obtained by shooting the New York scenes on streets constructed for the purpose, with “extras” engaged for the special occasion, rather than with the pedestrians who might be expected to flock to the camera during the taking of a picture in the Ghetto.

Metro’s “Camille” Breaks Famous Players’ Canadian Company’s Booking Record

Nazimova’s “Camille” broke all booking records of the Famous Players Canadian Corporation this week when that organization signed contracts to exhibit the picture in its entire chain of twenty-five theatres, with Metro Pictures’ Corporation, distributors of the Russian star’s masterpiece.

The arrangements were made by Regal Films, Ltd., of Toronto, which distributes Metro productions in that section of the Empire. Word of the transaction reached the Metro offices this week from Arthur Cohen, vice president and general manager of Regal Films, Ltd.

Ingram Names Cast of Metro’s Picture, “Prisoner of Zenda”

Rex Ingram has practically completed the cast for his special production of Metro for “The Prisoner of Zenda”—a cast that will stand on the side of the screen as the monument of one of the notable companies he organized for his earlier pictures, Metro states.

Lewis Stone, star of the last Metro production, was leased into prominence on the screen because of his vital characterizations in Northwestern pictures, will play the dual role of Count and Rudolph Rasendall. Alice Terry, whose first big success was in Mr. Ingram’s “The Four Horsemen of the Apocalypse,” will be seen as the Princess Flavia in the Anthony Hope story. She has just completed work in the Ingram production of “Turn to the Right,” Robert Edeson, star of the stage and screen, has signed a contract to enact the role of Colonel Sapt, and Stuart Holmes will be the “villain.” Black Michael, Edward Connelly, noted as the creator of the part of “Uncle Nat” in the stage production of “Shore Acres,” has been selected as the Marshall Strehlezen of the picture. Eric Mayne, whose most recent success was in Mr. Ingram’s production of “The Conquering Hero,” will play the phledo- que part of Lord Burlesdon. Malcolm McGregor, a screen favorite, will make his first appearance in a Metro production as Fritz von Tarten- heim. The part of Countess Helga von Stratzin has been taken by Lois Lee. The roles of Rupert of Hentzau and Antoine de Mauban have not yet been filled.
This Year’s Metro Week Will Dwarf Big 1920 Success, Predicts Company

Although Metro Week, set for November 20 to 27, is still a month away, the exchanges of Metro Pictures Corporation are already making arrangements to the home office in New York, prophesying that bookings during its current season will exceed those of last year by at least 25 percent. This is not merely a hasty guess, but is based on the belief that, with the advent of the week, the attention of distributors in every district will be directed to their own localities, and that the demand for new productions will be greater than at any time during the past season.

Metro, in fact, appears to be concentrating its efforts entirely on the production of new films, so that the company will add another 25 percent to its present output. This is not surprising, for it is well known that the company is working on a number of new productions, including some of the most popular films of the season.

The following is a list of the new productions scheduled for the week:

1. “The Last of the Mohicans”
2. “The Mark of Zorro”
3. “The Prisoner of Zenda”
4. “The Man from Nowhere”
5. “The Darkest Hour”

Each of these films is expected to draw large crowds, and all of them are being produced with the utmost care and attention to detail. The company is also planning several special events, including a performance of “The Merry Wives of Windsor,” which will be staged in the company’s own theater in New York.

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This attention to detail is expected to result in a tremendous increase in bookings, and the company is already making plans to increase its facilities in order to accommodate the increased demand.

Metro Says “Conquering Power”
Fulfilled Forecasts for Success

Country-wide booking, on the part of exhibitors, and unvarying heartiness of reception on the part of patrons, of Rex Ingram’s production for Metro of “The Conquering Power” have been universal throughout the early-season form of the attraction, when it played to capacity during the two hottest weeks of the summer, and when the presentation of Theatres in New York, is being maintained. Its success, it is stated, is fairly typical on the heels of preceding Ingram photoplay, “The Four Horsemen of the Apocalypse.”

“The Conquering Power” is the second production in the series. The film is based on a novel by the same title, and is considered to be one of the greatest productions of the year. The director, EM Grosset, is known for his attention to detail, and has been praised for his ability to bring out the best in his actors.

Every element which went into the making of the film, from the costumes to the music, was carefully planned and executed. The film was shot in the desert, with000 extras and 500 horses, and the results are a spectacular and cinematic experience. The film has been a tremendous success, and is expected to bring in a large amount of money for Metro.

Robert Edeson in Metro Production

Robert Edeson, star of the legitimate stage where he created the leading role in “Strongheart,” “Rasno’s Folly” and “Soldiers of Fortune,” has been engaged by Metro to play Colonel Sapt, the grizzled old war veteran, in the Rex Ingram screen production of W. R. Burnett’s “The Prisoner of Zenda.”

In this role, Edeson will be required to portray a character who has been described by some as the “father of the modern romantic hero.” The role is a complex one, requiring the actor to show a range of emotions, from love to hate, and from joy to despair.

Edeson is known for his ability to bring out the best in his characters, and his portrayal of Sapt is expected to be a triumph. The film is scheduled for release in early 1922, and is already generating a great deal of interest among moviegoers.

Much Attention to Detail in Metro’s “Prisoner of Zenda”

Every detail of the appointments for the Rex Ingram screen production of “The Prisoner of Zenda” have been meticulously planned and executed. The film is scheduled for release in early 1922, and is already generating a great deal of interest among moviegoers.

Painting Care in Details

An example of the painstaking care that Metro is taking in attaining similarity to the minstrel details of the story may be seen, it is said, in the plans for making the helmets of the king’s guards. Although Los Angeles customers have helmets of every variety, Mr. Ingram found none available unless the actor was willing to have his head covered by a producing or distributing concern.

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The Million Dollar Question

“What Do Men Want”
Metro’s Hollywood Studios Hum; Five Units Begin Big Specials

Metro’s Hollywood studios are humming with the publicity of the company’s five producing units, all of which are beginning work on special pictures.

Chief among these is Rex Ingram’s production of “The Prisoner of Zenda,” a screen version of the Anthony Hope romance that is expected to rank with “The Four Horsemen” in popular appeal and importance in the play-theory world. Mr. Ingram has spent nearly a month selecting the principals for the picture. Considering more time will still be required for the elaborate sets for the story.

Bayard Veiller, head of the producing unit bearing his name, is filming Justus Miles Forman’s story, “Tommy Carteret.” Its screen title will be “The Phantom Bride.” Bert Lytell, star of the picture, has in it one of the roles he finds best—a part that permits of deft character-terization and participation in outdoor action.

Maxwell Karger has organized a strong supporting company for the production of “Kisses,” his first comedy-drama. Glenn Preby as Alice Lake enact the stellar role. Harry Myers, of comedy fame, has the leading male role in this May staff of Stamboul and is required for a scene out in the desert. Other members of the cast include Edward Connelly, Dana Andrews, Edward Johnson, and Allyn Anderson. June Mathis, of Metro’s West Coast scenario department, prepared the script.

The picture will invade foreign territory for scenes of the newest S-L picture now under production for Metro. “Stay Home,” when he journeys to old Mexico with his entire company headed by the youthful Gareth Hughes. The expedition into the Southern Republic will be of several weeks duration to enable the director to obtain all necessary statues for this Edgar Franklin story.

Harry Beaumont’s production of “The Five-Dollar Baby,” starring Viola Diller, is promised to be unique among the company’s new pictures. The Irvin S. Cobb story will be told for the camera in a big reproduction of Stamboul and New York’s lower East Side, to be constructed at Metro’s Hollywood studios, and do not claim the picture will be shot on New York’s water front, showing the Statue of Liberty in the background.

Urges Public to See Metro Film

So impressive was the Rex Ingram production of “The Four Horsemen of the Apocalypse” to the American exhibitors that almost every one of them turned out to see the world premiere of the film. The story of the film isuhl that this is the first of its kind to be made in America and that it is a picture that will be seen by millions of people the world over. The film is produced by Metro Pictures, and is distributed by the company.

Six Seats in This New Metro Theatre

Metro’s studio grounds soon will include its new theatre solely for the showing of pre-release pictures. The tiny playhouse, now under construction as an addition to the main exhibition building, will seat more than half a dozen. It will be used only by the company’s executives in reviewing completed pictures, and will be open to the public at a later date.

A Pathe Satire

“Hocus-Pocus,” the next Hal Roach comedy featuring “Snoopy” Pollard, which Pathe has scheduled for release the first week of November 13, is a satire on the stage magician and fakery. Pollard is assisted in the offering by Noah Young, Marie Mason, and the staff of Hal Roach comedians.

Has Leading Role

Sylvia Bremer has been engaged by Metro to enact a leading role in support of Bert Lytell in his new Metro starring picture, “The Phantom Bridge.”

Lytell Is Making “Tommy Carteret”

Bayard Veiller began this week at the last has special production of Bert Lytell’s newest picture, a screen version of “Tommy Carteret,” by Justus Miles Forman.

For the out-of-door scenes the star and his company will go into the high mountain region of the San Bernardino mountains. One of the most striking parts of the action requires as a background a mountain storm.

Elaborate Sets for Dean Film

“Wild Honey,” which will bring Priscilla Dean to the screen in a vehicle which gives her unusual opportunity for dramatic expression, presents an intricate problem to the departments of art and scenic investment at Universal City. The Universal-Jewel production calls for thirty-five locations, of which thirty-seven are constructed projects, principally interiors of an old manor house in England. Each one calls, for ingenuity as well as artistic ability in the work of Elmer Sheely, art director, and Ray Van Alstyne, head of the scenic department.

One interior of a manor hall is costing $3,000 to construct, without furnishing or lights, it is said.

Build Mexican Town for New Paramount Film

A complete Mexican town, supposedly peopled by renege Mexican and murderous Chinese and located somewhere in Magdalena Bay, on the Mexican coast, has been constructed at Paradise Cove, a pretty spot on the shore of San Francisco bay, for scenes in "Moran of the Lady Letty," now being produced by George Melford for Paramount. The town, which was built under the supervision of Rudolph Byley, technical director for the producer, is laid out with streets and complete water systems of dwellings and buildings, some twenty in number, are constructed of adobe, plaster and brick, and are thatched over the roofs with thatch, the type of roofs. The general aspect of the town is to be a most striking retranslation of a type of Mexican village described in the novel by Frank Norris, of which the picture is an adaptation by Monte Carlo Productions. The company is headed by Dorothy Dalton as featured player, supported by Rudolph Valentino.

“The Dumb Bell” a Century Film

Harry Swift’s newest Century comedy release is called “The Dumb Bell,” with Bert Lytell playing the title role of a young man who shows more temperament than gray matter. The story and the direction of “The Dumb Bell” are by Tom Buckingham.

Amy Willard in Paramount Film

Amy Willard, who appears as Jane Egg, the circus equestrienne in Love’s Boomerang,” J. S. Robertson’s new Famous Players-Lasky British Producers, is a well-known member of the British legitimate stage, and for years past has specialized in the type of character comedy parts made famous by Lottie Venne.

Miss Willard is a much-traveled woman, having visited all parts of the world. For two years she toured America with “Sweet Nell of Old Drury” and Camelot and appeared under the Shubert management with Louise Merryvale in “The Love Letter” and in “The Lightning Conductor.”

By Successful Author

“Such is the case in other fields which appear, the public. The crowds don’t go to the Polo Grounds to see a scoreless game, no matter how scientific. They want to see Ruth kneel on home plate and then something that scores. That’s why we’ve added ‘Fightin’ Mad’ to the battey batting order.”

Metro Promotes Claude Mitchell

Claude Mitchell, recently a member of Famous Players’ executive staff in England, has been appointed production manager for the Bayard Veiller unit at Metro’s Hollywood studios. Mr. Mitchell succeeds Joseph Strauss who, after a continuous service of more than three years in that capacity, died suddenly of an attack of acute indigestion.

The list of production managers for the next round of Metro pictures is now complete. Starrett Ford is with Rex Ingram; David H. Thompson with Harry Beaumont; Clifford P. Butler with Maxwell Karger and Charles Hunt with George D. Baker.

The Million Dollar Question

"What Do Men Want?"
Katherine MacDonald in Big Role in First National's "The Infidel"

Production has just been completed on "The Infidel," Katherine MacDonald latest feature for Associated First National, at the Ambassador studios, according to word received at the First National offices from E. B. Schulberg, president of the Ambassador Pictures' Corporation. He is now on the coast supervising filming of the MacDonald photoplays.

"The Infidel" is a spectacular story of the South Sea Islands from the pen of Charles A. Logue, former Manhattan newspaper man, who already has more than 200 screen successes to his credit.

More than half the scenes in the picture were made at night, and many of them in conjunction with the Pacific Fleet, with the co-operation of sailors and marines from the dreadnaughts. It was often necessary to work steadily for a day and a night to complete certain sequences. One of the thrilling episodes aboard ship necessitated thirty-six hours of continuous work because of the fact that the vessel received special orders to put to sea before the date originally contemplated.

In a letter to J. D. Williams, general manager of First National, Mr. Schulberg says: "We have in 'The Infidel' a photoplay that far outclasses anything of its kind. I have ever seen. The story gives 'The American Beauty' the greatest role she has yet played and she portrays it admirably. The cast selected for Miss MacDonald support helps materially to secure the total effect of merit. The male lead is played by Robert Ellis, who came specially to play the role, from the East, where he has been directing for the past three years.

The most important part is interpreted by Joseph J. Dowling in a manner comparable to his work in Mary Pickford's 'Little Lord Fauntleroy,' which is receiving extensive praise wherever the picture has been shown. Melbourne Dowdell, Charles A. Smiley, Barbara Tennant, Loyola O'Connor and Eleta Oils depict other important roles. In the picture, young James Young, a pioneer in picture production.

One of the growing popularity of Miss MacDonald, as evidenced by the upward curve of receipts for recent pictures, I believe. With a letter from 'The Infidel' will be instantly acclaimed an enthusiastic reception by theatregoers everywhere."

Jewel Engages House Peters to Star in "Human Hearts"

"Human Hearts," a play scarcely less pernicious than "Way Down East" and "East Lynne," has just been started at Universal City as a Jewel production. It will star House Peters.

When the Jewel plans for this year were announced early this fall, emphasis was placed on the fact that Lon Chaney would be starred for the first time in a big production, and on the fact that Jewel would make a huge production of the late Hal Reid's famous play, "Human Hearts." With the super-Jewel, "Foolish Wives," nearly finished and "Armand" and "Harry Care" moving along smoothly in their Jewel productions, Universal has turned its attention to the Chaney picture and is ready to "Human Hearts." Lon Chaney's Jewel, from an original story by himself and Irving G. Thalberg, general manager of Universal City, is now completed and is being cut and titled. Incidentally, a new title will have to be selected as none of those already suggested by the producer, director, Art Thoebly, who directed Harry Carey in "The Fox," held the mega-monumental Chaney's first starring picture. A big cast, which included Irene Rich, Spottiswoode Aiken, Herbert Standing, Frank Campeau, and many others, all of whom are giving their best, little Stanley Goethals, makes this picture a strong advertising proposition.

Attention was then turned to "Human Hearts." The late Hal Reid, the author, is best known to film folk as the father of Wallace Reid, but in the legitimate he was always known as the author of "Human Hearts." He also wrote "The Conference," and about a half dozen successful plays. King Baggot is directing.

Tully Marshall and Claire McDowell Are Engaged for "Penrod"

Tully Marshall, well known character actor, who has just terminated an engagement with Thomas H. Ince, has been offered to the Marshall Vessel, in the production of Booth Tarkington's famous "Penrod," starring Wesley Barry. Mr. Marshall has just been engaged to portray the part of Henry Passloe Schofield, father of "Penrod."

For the part of Ma Schofield, Mr. Neelan has closed with Claire McDowell, popular character actress. George O'Brien, who also has appeared in various recent Marshall-Neelan pictures for First National, has been signed to portray another important character in the Tarkington story.

Tom Held, assistant director to Mr. Neelan for over two years, and recently assistant to Victor Herman in the production of the Jackie Cooper pictures, assumes his former place with "Mickey." In the production of "Penrod," which Mr. Neelan plans to make his greatest, he is giving attention to the date, the producer is assembling what is expected to prove his most notable aggregation of popular players, most of whom have contributed to the success of his previous pictures.

Gloria Swanson "Owned" El Paso

Director Sam Wood, Gloria Swanson, and "The Husband" of Fox's new boys company have returned to the Lasky studio from the El Paso, Tex., location, with all manner of praise for the actor. Mr. Hart, manager of the Palace Theatre in that city, the company fairly "owned" El Paso, they said, and it was due to the untiring efforts of Mr. Hart.

Miss Swanson made a public appearance at the Palace and Richard Wayne, her leading man, gave a piano recital. Mr. Hart was showing Miss Swanson's recent Paramount release, "The Great Moment," and although the theatre is a three-day house, the picture was held over for the entire week, doing big business.

Good Reviews for Warren Releases

Recent releases of the F. E. Warren Corporation, which include "The Blot," a Lois Weber production; "Our Mutual Friend," the screen version of Dickens' novel; the Old Oaken Bucket, May Tully's picturization of the famous old song; and Dell Shipman's "The Girl from Nowhere" have all received warm approval of newspaper critics throughout the country.

Charles Bryant to Direct Nazimova

Charles Bryant will direct Madame Nazimova in her forthcoming production of "A Doll's Lome" and Isenbergs "A Doll's House," the double bill she is preparing as her first "repertoire film" for the United Artists.

Bryant also will have full charge of all production details and will engage the players for both pictures. In this connection it is announced that Wallace Beery has been engaged for the part of Helmer in "A Doll's House."

Sennett Has Four in Work

Mack Sennett announces that by November 15 he will have four companies at work in his studios. Mabel Normand arrived in Los Angeles on October 21 and began work on a comedy romance of Southern California. Ben Turpin returned from New York and started work on his next picture, "Bright Eyes."

Billy Bevan started a new two-reel comedy on October 24, in which Mildred June has the feminine lead. No October 22, Billie finished a two-reel, written by First National, under the title of "By Heck." On November 10, begins a series featuring Teddy, the dog.

Glass Roof for Big Lasky Stage

Studio General Manager Charles Eton has let the contract for one of the biggest construction jobs to be done in years at the Lasky studio, that of putting a glass roof over the big open stage.

Setting for the immense increase in production work on Paramount pictures necessitated the covering of this stage, known as No. 4, which contains the huge rooftop and tropical garden which has been used in many famous photoplays of the past. The dimensions are 115 by 290 feet.

See "The Blot"

More than 500 ministers and teachers attended a pre-view showing of "The Blot," Lois Weber's film which the Criterion Theatre, St. Louis, recently featured as its opening attraction. The picture was warmly received by the invited guests because thousands of underprivileged preachers and teachers are best.

Full Week of Warren Films

Manager W. R. Wilkerson, of the New York exchange of the Warren Corporation, announces that the company's latest release in conjunction with the Prospect Hotel, Coney Island, has booked a full week of the "Penrod" series of wartime productions beginning October 31.

Lois Weber's "The Blot" is first on the list with showings on October 31 and November 1. "The Girl from God's Country," "Quo Vadis," "Good and Evil" and "The Old Oaken Bucket" complete the run.

O'Brien Is Star in Selznick Film

The second number in the Eugene O'Brien series of ten, which will be released successively, is "Question-Wanted, Which Do Men WANT?" The Million Dollar Question-"What Do Men WANT?"

Neal Burns and Helen Darlington in "A Rambling Romeo," an Educational-Christie Comedy
GETTING FULL BOX-OFFICE POWER FROM METRO'S "THE FOUR HORSEMEN OF THE APOCALYPSE"

The two views at the top of the page show how the Lyric Theatre, Minneapolis, advertised the production. Center, left to right: Beach exploitation by the La Salle Theatre, Chicago; a sign fifty feet high and six feet wide, erected by the Curran Theatre, San Francisco, on the iron skeleton of a new office building; window display by the Lyric Theatre, Minneapolis. Bottom: Window display in a department store by the Shubert Jefferson Theatre, St. Louis; lobby display by the Shubert Theatre in Pittsburgh.
January to Be Wid Gunning Month; Times with Big Plans of Company

"Start the New Year Right—Wid Gunning Month—January, 1922." That is the slogan that is being carried across the country and being carried to exhibitors by the managers and salesmen of the distributing organization of which "Wid" is the head.

"Wid Gunning Month" is the national response of his high-powered sales force to the announcement a few weeks ago that Mr. Gunning is in control of the Warner Corporation. Coupled with the speeding up effect of this news on the selling force is the enthusiasm created by the fact that the productions now being booked indicate that about the first of the New Year the Gunning exploitation and sales machine will be setting a fast pace.

"The million dollar question, 'What Do Men Want?' will be sweeping the country like wildfire by that time," wrote the western branch manager who suggested the "Wid Gunning Month" to the home office. The wonderfully successful Los Angeles premier of "Our Amazing Friend" shows that we will do with this 'perfect movie.' That human box office bell ringer, 'Old Oaken Bucket,' has already made its cash register value and will be at the top of its stride in January. Let's take advantage of these facts and concentrate on a drive that will roll up sensational booking figures as a tribute to Wid Gunning.

The suggestion of the branch manager met with an additional impetus in the home office when it was discovered that January 30 is the birthday of Wid Gunning's company and was brought along. The big Selznick auto truck made trip after trip, back and forth, night and day in accordance with a schedule laid out by Mr. Selznick and "Joc" Schleiff and "Jimme" Dent, his chief assistants. The removal of the studios will not cause any change or delay in the Selznick Company's production plans. The new quarters were well equipped before the Selznick Company took them over and production work will proceed in them at once. Before six months have passed the newly occupied Selznick studios are expected to be fully up to the standard of the studios in Fort Lee, which were a marvel of efficiency to all those who visited them.

Selznick’s Producing Forces Occupy the Talmadge Studios

Mail intended for the producing unit of the Selznick Corporation is no longer properly addressed to Fort Lee, N. J. With less palaver and advance announcement than sometimes accompanies the purchase of a new scenario, Myron Selznick, vice president in charge of production of the Selznick Corporation, has taken over the Norma Talmadge studios on East Forty-eighth street, New York City, and surrounded by his cohorts, has established himself there. Mr. Selznick negotiated a long term lease with Joseph M. Schenck, the studio being available because the Talmadges, Norma and Constance, have decided upon the West Coast as the headquarters for their production home for an indefinite period. They left the East recently.

The Selznick migration from Fort Lee to East Forty-eighth street was accompanied with a surprising lack of trouble or confusion. Practically everything loose within the four walls of the big studio on the Jersey side was the property of the Selznick company and was brought along. The big Selznick auto truck made trip after trip, back and forth, night and day in accordance with a schedule laid out by Mr. Selznick and "Joc" Schleiff and "Jimme" Dent, his chief assistants. The removal of the studios will not cause any change or delay in the Selznick Company's production plans. The new quarters were well equipped before the Selznick Company took them over and production work will proceed in them at once. Before six months have passed the newly occupied Selznick studios are expected to be fully up to the standard of the studios in Fort Lee, which were a marvel of efficiency to all those who visited them.

Ray Editing

Four plays

The largest editing, titling, assembling and cutting force of laboratory assistants ever engaged at the Charles Ray studio, is now busily preparing four of Charlie’s plays for his coming "Charlie’s Chorus." Charlie is busy finishing "Smudge," the Rob Wagner play, at his studio and of rights is superintending the work of assembling his pictures. The work of editing the four pictures is being done in four separate rooms, one to a picture. The three finished pictures are "Gas, Oil and Water," "The Barnstormer" and "The Deuce of Spades.

What Do Men Want" Premiere at Lyric Theatre November 13

Wid Gunning announces the opening of Lois Weber's production, "What Do Men Want?" in New York City, at the Lyric Theatre, on November 13, following “The Three Musketeers.”

This drama of man's problem, as suggested and produced by the woman producer, is being called by Mr. Gunning's organization "A Woman's Answer to a Million Dollar Question." A great amount of interest has been aroused in this production of Lois Weber's, because she is known for her forceful stories dealing with the real facts of American life. The title startles by its power, and the only question is whether the title is a proper one for the story, in that theme of the production is built around this question.

Many prominent club women, as well as leaders in civic life, have given their enthusiastic endorsement to this drama, the National Board of Review having written a most complimentary special report.

Blot" Shows at Ambassador

The new Ambassador, the first Philadelphia house to be owned by Felt Brothers in their rapidly expanding chain of picture theatres, opens at Twenty-nine West Broad Street, the evening of November 10, with the Felt Brothers "Blot," as its main attraction.

The new Ambassador, situated in the heart of the business and residential section of West Philadelphia, stands out clearly as one of the finest theatres of the neighborhood type in the city.

Has Leading Role in Frothingham Film

Marcia Manon, popular screen actress, will play for a leading feminine role in J. L. Frothingham’s next production, "The Man Who Smiled," by Director Edward Slioman. Miss Manon will be best remembered for her excellent work in "Stella Maris," with which she has since worked in that well liked picture. She will also shortly be seen in a Thomas H. Ince special not yet titled, and in the George Loane Tucker super-production, "Ladies Must Live." In her present part, that of a Russian Jewess whose love for a gay life and finery is greater than her affection for her home and family, Miss Manon is given a sensational opportunity to show her ability as an interpreter of emotional roles. She has several big scenes in "The Man Who Smiled" and will appear to great advantage in the production, according to Director Slioman.

Selznick Signs Victor Heerman

Victor Heerman, motion picture director, has been signed by the Selznick Pictures Corporation. He was brought on from the Pacific Coast to assume his new duties. During his recent stay on the Coast Mr. Heerman directed the Marshall Neilan picture, "River's End," as well as a feature starring little Jackie Coogan, which is soon to be released.

Selznick Comedy Stars Owen Moore

Myron Selznick, vice president in charge of production, declares that work is far progressed on the Owen Moore comedy, written and directed by Henry Lehrman, that a cured by Thomas H. Ince and prepared for production the story as a special, for release through Associated First National.

Hilliard Busy

Ernest Hilliard, nephew of the stage star, Robert Hilliard, is working on "Idle Hands," the latest production of Nineteen Pictures, starring George Arliss. Hilliard recently played with Mary Carr, the wonderful mother of "Over the First National release. Hilliard was the heavy in Vitagraph's "The Matrimonial Web," starring Alice Calhoun.

Buys Rights

Screen rights to "The Desert Fiddler," a novel of the Imperial Valley and Mexico, have been secured by Thomas H. Ince and preparations are being made to produce the story as a special, for release through Associated First National.
Buffalo

Morris Taitus, alleged "brains" of a gang of motion picture thieves, has been arrested in College Station, Texas, for the Buffalo police, who charge the youth with the theft of the films from the shipping department of United Artists and Nu-Art Pictures and Educational, all housed in the Nu-Art office, 221 Franklin street. Two indictments have been presented by the grand jury, one charging the theft of "The Three Musketeers" and the other "Dream Street." Taitus came to Buffalo several weeks ago and obtained employment as a shipping clerk in the United Artists Exchange. One Sunday about forty reels disappeared from the exchange. Taitus, it is alleged, faked away at the same time. A detective agency took hold of the case, with Taitus's arrest as the result. The youth is being brought back to Buffalo to face the theft charges. The two men who robbed the defendant Victor at Elmwood Theatres in Buffalo, and the Strand in Syracuse, have been trailed to New York. After answering their description bought several suits at the New York store of Georges and ordered them sent to the Hotel Manhattan. The men robbed the Buffalo houses they went to the local Georges store where they bought a suit and overcoat each. In the New York store the salesman recognized the clothes, although the labels had been removed. New York police are searching for the two. One, of $1,790 in Buffalo houses in two of the most daring daylight safe robberies in history of the local police department. In Syracuse about $2,000 was stolen.

Clara Kimball Young was at Shea's Hippodrome last week of October 31, appearing in person at the big house several times each day and giving a short talk on her experiences in screenland. She attracted overflow audiences to the Hippodrome.

This has been an eventful week at the Buffalo First National Exchange. J. G. Fater, former Hodkinson representative, who recently joined Manager E. J. Hayes's sales force, has resigned to join Paramount in a similar capacity. H. L. Levy has won second prize in the State-wide sales contest, Malcolm Williams, from out of the West—Ohio, to be exact—has come to Buffalo to take charge of the short subjects department. A Hallowe'en party was given in the Franklin street exchange, October 29, in honor of Miss Lilian Bailey, bookkeeper, who was also on hand to join ranks of those happily married. Miss Bailey will be succeeded by Eleanor Paradiso, Manager Hayes announces that he has closed the entire A. P. product for presentation at the new Loew State Theatre. Mr. Hayes has also added the Hippodrome, Niagara Falls, to the franchise list. Ben Levine and Mr. Hayes journeyed to Rochester last Friday to discuss the first run situation with leading exhibitors in that city. Four houses in Rochester have signed up for "The Little Class," day and date. The Chaplin column opens at the Shea Hippodrome next week.

Walter Price, former manager of the Buffalo Associated Producers' Exchange, who has been handling the sales work in this territory, by First National, has left the F. N. Exchange to accept a position with Richard C. fox. Select manager, as special representative, to handle Selznick's "A Man's Home." Bill Fickens, merit plugger, is escorting Franklin Farmurl on a tour of personal appearances in Western New York theatres, in connection with the presentation of the star's latest vehicles.

The boys at the Universal presented Harry Berns, former Buffalo assistant manager and now manager of the Toronto Exchange, with a handsome pigskin traveling bag, upon his return from his departure from town for the Canadian city. Jim Savage is now holding down Mr. Berns's chair.

Sydney Samson and Howard F. Brink continue to place "The Miracles of the Jungle," in Buffalo and Western New York theatres. Jim Bailey has also booked the film for Keith's Theatre.

Differences between the Buffalo Theatre Managers' Association and the stage hands have been settled. The stage hands have accepted a 5 per cent. decrease. It is expected that the musical salary question will also be settled within a few days.

Charles Ray, accompanied by Mrs. Ray, Richard Willis and Albert K. Robinson, has been made assistant manager, general manager, respectively, of Charles Ray Productions, Inc, will arrive in Buffalo the night of November 2nd and remain at the Hotel Statler until the following evening. While in Buffalo Mr. Ray will visit Niagara Falls, George Rizzard, Ray's chief cameraman, will also be in the party.

While the location of the new Hodkinson building is expected to be in either the Robertson-Cole Exchange or the old Associated Producers' offices, the matter had not been settled as of printing. J. L. Dale has arrived in Buffalo to take the office manager's position. Alberton Gueth, who has been with the company for many years and different managers, will be booked, Ed Hochstin and Ray Bailey have been made in charge of the sales force. The Albany office is being discontinued. Howard Boyd is "managing director" of the outfit.

The Society of Motion Picture Engineers convened in Buffalo October 31 to November 4. N. N. Ott and L. A. Davison, of Buffalo, were in charge of arrangements. Many technical subjects and papers were presented. Distinguished members of the industry came to town for the convention.

Al Beckerich, managing director, and D. Stewart Parmelee, assistant manager, have their hands full at the new Loew State Theatre these days. The Chaplin column continues to attract overflow audiences afternoon and evening and there is no disputing the fact that the State is cutting into the business of several of the downtown houses.

C. S. Towbridge, assistant general sales manager in charge of exchanges, expects to remain in Buffalo about one month more at the United Artists' Exchange. Mr. Towbridge expects to add more men to the sales force. During his stay in Buffalo Mr. Towbridge is spending much time at the United Artists' office in the Nu-Art building, 221 Franklin street, while Local Representative P. H. Smith is out driving the territory. There have been rumors along Film Row that Mr. Smith was leaving the organization but both Mr. Towbridge and Mr. Smith have heard nothing about such a move.

Charles Charles, formerly Fox representative in the Albany district, has been transferred to the Buffalo territory by District Manager T. M. Sheehan, to handle the Fox specials. Louis Green, Buffalo film man in the old days, has succeeded Mr. Charles in the position. W. C. Rowell, who recently resigned as Buffalo branch manager, is remaining with the company as salesman, covering the Southern States. Mr. Sheehan has announced that twenty-one full week bookings have been received to date for Fox anniversary week.

D. H. Finke, manager of the new Bellevue Theatre, Niagara Falls, N. Y., announces that his company has won its fight before the public service commission to obtain a power instead of a lighting rate on the 'juice' used to operate its projection equipment. The lighting rate is about eight times as much as the power rate.

St. Louis

The funeral of C. C. Cleary, booker for Independent Producers, was held last Wednesday at Chester, Ill. In the family home. Cleary was very well known to the local film colony, died suddenly on the 20th. Cleary was going with his brother at St. Mary's, Mrs. Parrott, Cleary's mother, to joining Boswell's organization six months ago, Cleary was chief porter for the Fox exchange here. He formerly conducted theatres in Chester and Marissa, Ill.

The beautiful new $100,000 Mattoon Theatre, Mattoon, Ill., opened November 21 with "Reputation" as the feature. The house is owned and controlled by the Fitzpatrick & McElroy interests. Victor Porter, chief of the production staff, is temporarily in charge of the Mattoon theatre, which seats 1,200. He was in St. Louis this week arranging attractions.

Jimmy Higgins, the new manager of the Rialto Theatre, bears the distinction of being the youngest manager of an Orpheum theatre circuit in the country. He is but 24 years of age. Jimmy came here from Milwaukee. He is spending $5,000 in remodeling the Rialto.

St. Louis picture houses and other amusement places will be forced to contribute $500,000 to the unemployed of the city if plans of the finance committee of Mayor Kid's Unemployment Commission are approved. The executive committee when it meets this week. William Sacks, chairman of the Finance Committee, put through a resolution calling upon the city to pass legislation putting additional tax burdens on the theaters, soft drink dispensers and gasoline sales. Any provision in the resolution is that the taxes are not to become effective until the $100,000 fund recently provided by the municipality is exhausted and will not go for only six months. Under the plan picture houses, theaters, etc., will be forced to pay 5 per cent. of their receipts to the city in addition to their regular city licenses. A tax of 10 per cent. on soft drink sales would also become effective, while one-half a cent a gallon would be assessed against gasoline sales.

Lawrence Goodnight, counsel for the Motion Picture Theatre Owners of Missouri, is preparing a campaign against Sunday closing of amusements and theaters, which recently clamped on the lid. The fight is being watched with interest here.

Charles E. Dorgan, formerly with the Strand, Decatur, III., is the new manager of the Shenandoah Theatre. William Ubbelohde has been named purchasing agent for the City Wide Amusement Company.

Jean Dagle has taken over the Bartha Theatre, Anna, Ill.

Charles Werner of Metro has just returned from a trip through Kentucky and Southern Illinois. He states that the calling off of the road and the coming home. Cleary was very well known to the local film colony, died suddenly on the 20th. Cleary was going with his brother at St. Mary's, Mrs. Parrott, Cleary's mother, to joining Boswell's organization six months ago, Cleary was chief porter for the Fox exchange here. He formerly conducted theatres in Chester and Marissa, Ill.

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St. Louis
San Francisco

Isaac L. Marks, and Ralph B. Marks, have filed an agreement to indicate that they are conducting the Acme Theatre in the North Beach district under a co-partnership.

Julius Cantwell, formerly with the Selznick exchange, has joined the traveling selling staff of Progress Features and is covering the Valley territory, with which he is familiar.

W. E. Shallenberger, president of the Arrow Film Corporation, and Ben Wilson, producer and former star, were recent visitors here from Los Angeles. Arrangements were completed whereby Progress Features will take over all the Peter B. Kyne series, starring Roy Stewart and Majors, with a number of other features.

E. H. Emmick, owner of the Peerless Film Service, has purchased from W. E. Shallenberger thirty-six Broadway, Speed and Eddie Lyons comedies, to supplement his regular comedy service.

Lam & Rosco have taken over the old Vicksburg Theatre at Twenty-fourth and Judah street, which has been closed for several years, and will open it as soon as can be remodeled.

Harry Lustig, western representative of Metro, is visiting the local office.

H. E. Atken, of New York, is another trade visitor.

C. J. Crowley, salesman for Universal, has been placed in charge of the short reel department of the local branch.

The loge section of the Royal Theatre, Polk and California streets, has been enlarged and re-equipped, with comfortable chairs upholstered in velvet.

Arthur Arosen, manager of the branch of the Western Poster Company maintained in Seattle, is spending a vacation at the local head quarters this connect: Conditions in the Northwest are described as being on the mend.

Jack Brower, assistant manager of Associated First National, is back at his desk again, following a stay in a local hospital for an operation on his throat.

Joel Cohen, of the Consolidated Amusement Company, who left his San Francisco head quarters for a visit to New York several weeks ago, was compelled to stop at Boston due to the occurrence of a serious illness, but has been enabled to resume his trip.

The Lyceum Theatre, one of the leading houses in the Mission District, has been purchased by Jake Levine of the Film Corporation, former owner of this San Francisco theatre, has purchased the Broadway Theatre in the suburban city of Oakland, from Larry Lind. Robert Abraham, former manager of the Bijou Theatre in Oakland, has been made manager of the Lyceum Theatre.

Edward Baron, manager of the local branch of United Artists, returned recently from a two weeks tour of the territory.

Marcus Lowell is expected in this city shortly, having been on the West Coast to attend the opening of the new State Theatre at Los Angeles. The San Francisco house has been ready for occupancy in about six months.

E. C. Cunningham, well known in this city through his association with the old theatre St. Francis, has taken over the Rex Theatre at Santa Clara.

The Maze Theatre, a pioneer house of Stockton conducted for years by James E. Monaghan, has been enlarged and a formal opening will be held on November 20. The present house, which seats 288, will be used as the Kabylah of the Boulevard Theatre, which will seat 830. The addition has been erected without disturbing the house.

Carl Laemmle, head of Universal, was a recent visitor here with Harry Zeidler, his secretary, who spoke freely of his recent visit to Europe. He stated that he would send a company abroad within the next two months to work on an international story, the scenario of which will be prepared here. The company will include a director, a star, a leading man, a cameraman and a complete technical department.

Edwin Armstrong, Universal district manager, is making a stay at the local exchange and expresses himself as being highly pleased with the showing being made here.

Harry Cornell, formerly manager of the Orpheum Theatre, Oakland, has been given the manager of the Alhambra Theatre in that city, this being the third time in six years that he has been appointed to this position.

George Bouvier has been appointed manager of the Hippodrome Theatre at San Jose.

The Watsonville Theatre Company has been incorporated with a capital stock of $30,000, by J. E. Rafael, M. G. Fisher, L. N. Herrin, R. Pratt and K. A. Sprott. The concern plans to erect a theatre at Watsonville.

Contracts have been awarded by John DiStasio and A. F. Kleinseig for alterations to the Liberty Theatre at Sacramento.

The public statement of Judge Daniel S. O'Brien, of San Francisco, that drug vendors are using the picture theatres as bases for plying their trade, has aroused wide comment and this matter will be referred to a joint federal trade, state and municipal authorities to be held shortly in this city at which plans will be made for closer cooperation in combating the drug evil.

Pittsburgh

The Better Theatre Corporation has been formed at Charleston, W. Va., with Harry P. Milberg, formerly with the Famous Players-Lasky, as general manager. The Hymen-Middleburg interests of Pittsburgh, Volierfield and other West Virginia and Kentucky cities compose the Better Theatre Corporation. At the present time, the new organization is remodeling the Plaza Theatre at Charleston.

The Pittsburgh Hodgkinson branch is now located on the second floor of the Silverman Building, 1010 Forbes street.

F. E. Gohr, well-known local actor, who is connected with "A Child for Sale," is now looking after the interests of the Northern Central Booking Company, owners of the Carwood production, "Isobel or Trail's End," for Western Pennsylvania and West Virginia. He has taken office space with the Standard exchange at 110 Ninth street.

Jack R. Levy, for three years with the Pittsburgh Fox branch, has returned and is now manager of the First National here in a similar capacity. He will handle the main line territory.

T. I. McDermott, who is touring all the Pathe branches in the United States, is spending a few weeks at the Pittsburgh office.

The Federated Film Exchange Company, which recently opened a Pittsburgh branch, reports excellent business, and that the "Miracles of the Jungle" serial is breaking records everywhere.

On December 4 the Soisson Theatre at Connellsville, Pa., will be turned over to the local lodge of Elks for their annual memorial services.

Vernon F. Scott, of the Ideal Theatre, Johnstown, Pa., has taken over the Management of the Imperial Theatre, Conemaugh, from Bill Wyke, who has operated the same for six years.

Jerome Dawson, Victoria Theatre at Gallitzin, Pa., was greatly damaged by fire recently. It will be several weeks before the house will be ready for re-opening.

Bill Sheppard's Opera House at Smithton, Pa., has been ordered closed by health officials, as a result of insanitary conditions.

The employes of the Pittsburgh Universal branch, held a Hallowe'en dance in the exchange offices, October 29

K. D. Doak has closed his Lyric Theatre at Middlebourne, W. Va., to preside Feist and Joseph Watkins. Feist will be the manager.

Remodeling operations are still in force at the Wilbur Theatre, Homewood, and owner, I. W. Shearer says he has purchased a house about Christmas time. The Wilbur was formerly a one-story structure, but after alterations are completed another story will be added, and apartments will constitute the second floor of the building.

Howard Gross and R. P. Sullivan, of the S. & S. Film & Supply Company, have returned to Pittsburgh, after a ten-day trip spent in New York and Atlantic City. In the latter city they took a well-earned rest, but in the metropolis, they were kept busy every minute looking over the film market for the coming deals.

C. L. Gillis is again back in the same game, has bought back his Bijou and Odeum Theatres at Clarksburg, W. Va., from Mr. Solomon.

Joseph Rosen, who recently sold his interests in the Park and Model theatres, Butler street, Pittsburgh, has certainly gotten away as far away from the show game as any man could. He's a butcher now.

Ralph C. Freeman is the new business agent of the local operators' union, succeeding James J. Clain, who resigned. Clain now holding down Freeman's old position at the Million-Dollar Grand.

Philadelphia

W. W. Hodgkinson Corporation will occupy separate quarters at 1134 South Main street, after November 7. The new quarters formerly a private house, which is speedily being converted into a first class exchange building.

Ben Abrams has returned to town again and is looking over the local field.

The Chamberlain Amusement Company, which approaches the R. Opera House in Shamokin, Pa., now controlling every theatre here.

Calman, formerly a circuit man, who purchased the Stanley Theatre, Mahanoy City, Pa., which has been returnished and equipped to compete with the best houses in this town.

M. Wernic, who now controls a circuit, from the suburbs of Reading—the Rialto, Royal, Rivoli, Victoria and Rex—has been booked for a solid Metro week at all his houses, during the week of November 20 to 26.

M. Schrecks of Ashland, Pa., who recently bought the Unique Theatre and sold it to the local bank, is also the lone exhibitor here with the only remaining theatre, the Temple.

George Banneth of Philadelphia is now booking the Wilmer and Vincent circuits of Easton, Allentown, Bethlehem and Stroudsburg, in addition to his own circuit.

H. Wollstein has taken over the Star Theatre, Stroudsburg, Pa.

H. Hyberger has discontinued vaudeville at the Lorenz, Bethlehem, Pa., and will show big pictures exclusively.

Cyril White, of Schuykill Haven, Pa., who used to run the Opera House in that city, has turned his interest to Frankville, has invested $10,000 in improvements to make this one of the finest theatres in this section of the country.
**Pittsburgh**

As a result of a vote among franchise holders, the Associated First National Pictures in the Pittsburgh territory, the following were chosen as delegates to the first "Together Again" reunion: All-Cities franchise holders from all over the country to be held in Chicago beginning Monday, October 24. Mr. and Mrs. George Scriber, Uniontown; H. W. Scherer, Johnstown; George Sarvis, Warren.

* * *

The Motion Picture Theatre Owners of Western Pennsylvania are planning a big rally and banquet to be held in the assembly room of the Fort Pitt Hotel, Friday, November 4, at 12 o'clock noon. All exhibitors are welcome to attend this meeting; in fact, all exhibitors should be there, as it is for their benefit that the big affair will be.

Work has started on the two buildings located at 1028-30 Forbes street, and in a short time the two Edwardian form buildings will be turned into two of the finest film buildings in the city. Mr. Janick, owner of the buildings, says there will be five theatres, two will be used for films with as many film vaults.

The work will be completed about December 1.

Harry Megowan, one of Pittsburg's best-known film men, has been appointed manager of the Apex Pictures, Inc., succeeding Frank Niggl, who resigned.

Sam Gallo of the Strand Theatre, Indiana, Pa., and his wife are spending a short vacation touring New York State.

Sam Block has sold the Superior Theatre, North Side to I. H. Fleishman and his partner.

Isaac Guckenheimer, owner of the Blackstone Theatre, his wife and a few friends, are spending a vacation at White Sulphur Springs, W. Va. The party made the trip by motor.

* * *

The F. I. L. M. club of Pittsburgh entranced the Motion Picture Salesmen's Association at dinner on Monday evening, October 10, at the Fort Pitt Hotel.

The Standard Film Exchange is nine years old this month and is fittingly celebrating the anniversary by announcing its fall and winter schedule of releases. This exchange is probably the oldest in the city with the exception of the Universal and the Liberty Film Renting Co., all three having been started about the same time.

The business was founded by Albert A. Weiland, with the aid of his father, J. A. Weiland. The present manager, William J. Weiland, entered the business seven years ago. The Standard was one of the first concerns to start in the feature business, as prior to their time the General, Mutual and Universal formalized the subject programs used by practically all the theatres. In account of other interests A. A. Weiland has practically withdrawn from the exchange, leaving W. J. Weiland in complete charge, although "Al" is in daily touch with affairs at the exchange.

For the present season, the Standard announces a policy of one big feature a week until the end of the season, the features to be released are "The Blue Fox" and "The Adventures of Tarzan."  

* * *

Wardenville, Pa., is soon to have its first picture theatre.

* * *

Front Royal, Va.—Fire of unknown origin started on the gable roof of the Elite Theatre building, but while the roof was badly damaged, the only damage to the theatre was from water.

Mark Browar, head of the theatrical enterprises that bear his name, will return from City, where he spent a three-week vacation, accompanied by Mrs. Browar.

"Bob" Lynch, for some time on the road for the Educational exchange here, has resigned his position and is now connected with the Columbia exchange in a similar capacity.

Sam Gould, well-known exhibitor of the North Side, Pittsburgh, took over the Sedler Theatre, East Pittsburgh, October 22. The name of the house has been changed and it will hereafter be known as the Rivoli.

The Sedler Theatre was opened about a year ago by Louis Sedler, and has never been much of a success. For a while this summer the house was open Saturdays only.

Mr. Gould will inaugurate a policy of vaudeville and feature films, and the attractions will be changed twice weekly, and judgments of the performances of this progressive exhibitor, things will surely pick up with this house.

Mr. Clark, formerly at the Crystal Theatre, Smithfield street, Pittsburgh, will manage the Rivoli.

Work is fast being completed on the Preston Theatre, Tunnelton, W. Va., and J. F. Graham, the owner, expects to open it on Thanksgiving Day.

The Preston will be a modern house in every respect, has been equipped entirely by the U. T. E., has a beautiful tile lobby, and stage size 38 by 38. Road shows and pictures will be the attractions.

The house was originally managed by E. F. Nutter, owner of the American Theatre at Rowensburg, Pa.

The Preston Theatre building is three stories in height and is so situated that the theatre auditorium is on the third floor, yet the exit is open right onto the street.

Saturday, October 22, marked the opening of the first picture house erected at Pineville, Pa. The theatre has a capacity of 350, and is owned by Messrs. Emil Milich and Andy Rejapsky. The opening attraction was "Wake the Law."

* * *

Dick Jennings, of the Grand Theatre, Greensburg, Pa., installed the latest K lạmsola phonograph at Pineville, Pa. The theatre has a capacity of 350, and is owned by Messrs. Emil Milich and Andy Rejapsky. The opening attraction was "Wake the Law."

* * *

Edwin Kelly, well known in Pittsburg, Pennsylvania, has recovered from a severe attack of pneumonia. For a time, Ed's life was despaired of, and his many friends are glad to hear of his recovery.

* * *

W. F. Seymour, supervisor of exchanges for the W. W. Hodnett Corporation, is expected in Pittsburgh shortly to look for a new location for his company's branch here.

H. M. Berman and A. A. Schmidt, of Universal's home office, spoke to a number of persons in Pittsburgh attending a Shriners' ceremonial at Syria Mosque.

**Detroit**

An interesting announcement in Detroit last week is the fact that C. A. Brokaw, of the Merit Film Company, had signed a contract to form a co-partnership with Messrs. E. Weiland and F. Koller, of Crest Centre, a small town adjoining California.

Frank Golke, of the Grand Theatre, Roscoe, Pa., has had the lobby of his theatre decorated, as well as the entire house remodeled, which will prove another public attraction. He is still operating only three nights a week, and says he will not put on any more until business improves.

Saeli Brothers, who have operated the Lyric Theatre at California, Pa., for the last eight years, have sold out their interests to Frank F. Koller, of Crest Centre, a small town adjoining California.

* * *

Charlie Trotavo, of the Slickville Theatre, Slickville, Pa., has enlarged the house forty feet and installed 100 more seats.

Mike Sevente, of Rimersburg, Pa., opened his new house which he erected October 5. Mike, formerly owned the Star Theatre, but this he has discontinued since the new house has started. The new Liberty of 500 seating capacity. The entire equipment is brand new. The building is of brick construction.

* * *

The Pittsburgh Universal branch will hereafter serve the Erie, Pa., territory, formerly handled by the Toronto Exchange. As a consequence, Manager Cherry, manager of the Iron City branch, is very much elated.

Miss Claire Walker is the new feature booker at the Universal Exchange. She succeeds Thomas Skelton, who resigned to accept a similar situation at the local Famous Players-Lasky office.

* * *

George Moore, one of Pittsburgh's best-known film men, formerly manager of the local Robertson-Colc branch, has been called to the road force of the Associated Exhibitors' Exchange, and will handle the Northern Pennsylvania territory.

* * *

Abe Schnitzer, of the Pittsburgh Universal branch sales force, has been called to the short subject department.

* * *

H. M. Berman, former manager of the New American branch of Universal, has been made manager of the New Tuxedo Theatre, which opens a vaudeville and picture policy in Detroit on October 24. The new Tuxedo, seating 1,850 persons and situated at Tuxedo street and Hamilton Boulevard, is one of the finest of the new Tuxedo theatres and is situated in the heart of a fashionable populous.

* * *

Herb L. Weil, who formerly operated a string of picture and vaudeville theatres in Port Huron, will assume management of the new Macon Theatre in Mt. Clemens immediately. Fred Cassin, Mr. Weil's assistant, will have charge of the theatre as house manager. At present, Weil is in charge of the building operations on his new Desmond Theatre in Port Huron, which he expects to open in the spring of next year. A year ago Weil sold his Port Huron interests to W. S. Butterfield and announced a retirement from the industry as an exhibitor. An active, progressive showman, always striving for the betterment of the industry, Michigan exhibitors are welcoming his return to the fold.
Newest Reviews and Comments
Conducted by EDWARD WEITZEL, Associate Editor

“The Rough Diamond”
Tom Mix Is Star in Laughable Mix-Up, Fox Production.

Reviewed by Jessie Robb

The avalanche has started! When “Doug” Fairbanks put the impression of a silver shoe in “Three Musketeers” he made the howling succeed it did, it was plain that there was sure to follow a series of screen heroes cut out from the same cloth. And here is one of them. This latest starring vehicle of the Fox star is a departure from his usual Westerns. The picture is in the nature of a travesty on the Grand Hi-Ya Cams. The American agent hero who rescues the lovely princess of the tiny principality from the machinations of the plotting minister and marries her while singing cow-punching songs loses his job and is forced into a series of ridiculous and comical adventures, Mix has the time of his screen life. There are opportunities galore for action of a strenuous kind and there is no letup from the first closeup of Mix showing every tooth in his head as he sings to the barnyard animals to the final fadeout. Catch the film for the middle-aged film literatures is thick upon him. He is ably supported by a good cast. Also a trained mule and a beautiful and intelligent horse play important parts and add to the fun.

The Cast
Hank Sherman .................. Tom Mix
Gloria Gomez .................. Eva Novak
Emelia Schuler .................. Pedro Sacket
Manuel Garcia .................. Sid Jordan
Directed by Edward Sedgwick.
Photographed by Ben Kline.
Length: 4,400 Feet.

The Story
For singing during working hours and flirting with a pretty girl who wanders by, Hank Sherman loses his job. He leaves on his mule and the pair soon sign up with a circus. During his performance he again sees the girl as he passes another tent. He gets in a fight with the circus hands. There is a grand rumpus and Hank is victorious. His prowess catches the eye of a wealthy father. He is the deposed president of Barrassa. Hank is asked to accept the office of generalissimo and start a counter revolution. At Gloria’s request he accepts. This displeases Sacket and he has a talk with Hank. He escapes and reaches the party in time to sail. Once again in Barrassa, Sacket endeavors to thwart Hank’s revolution. But, after a grand and bang-up fight, Sacket is defeated, Gloria is restored to office and Hank marries Gloria.

Program and Exploitation Catches:
From a Humble Cow Puncher to Lord High Everything Else In the Republic of Barrassa Is Sacket. Photographic this in a Fox Film Which Hasn’t a Quiet Moment From Beginning to End.

“Saving Sister Susie”
Thanks to the work of Dorothy Devore, this two-reel Christian Comedy for Educational is good light entertainment. The younger sister of a family with designs on the bachelorhood of a certain rich bachelor is dressed like a fifteen-year-old so that her “cold” blonde elder sister may have a chance to make a match. Miss Devore is very fetching as a little girl in short skirts, and supplies most of the comedy. Earl Rodney’s efforts to be funny are too apparent. Among the other players are Eugene Forde and Katherine Lewis.—S. S.

“The Millionaire”
Herbert Rawlinson Does Good Work in Melodrama Produced by Universal.

Reviewed by Fritz Tidden
Oftentimes a purely theatrical, obvious, chap-trap melodrama may be raised out of its class into a worth-while entertainment by some inspiration and interest, or for some reason it concerned in its production. The screens are full of them. In fact, it is a common sight to witness a melodrama with a poor story that upon reaching the projection machine seems to have the goods.

However, something slipped up in the production of the “Millionaire.” The picture has Herbert Rawlinson as star and is released by Universal. The basic material upon which it is founded is no worse than has been used many times before but the finished product lacks the raising qualities that are too numerous to catalogue here, but which are familiar to everyone anyhow. Herbert Rawlinson does all he possibly can to raise the entertainment value by lending to the production his well known unusual pleasing personality and giving a fine performance in an impossible role. The rest of the cast are below average.

The Cast
Jack Norman .................. Herbert Rawlinson
Bobo Heggiworth .............. Bert Roach
Simon Fisher .................. Wm. Courtwright
Jimmy ......................... Verne Winter
Kate Hall You Spend It? ........... Lilian Hahn
Grandmother ................. Margaret Mann
Larry ......................... Fred Vroom
Mrs. Clever .................. Mary Huntears
Marion Cubreth .......... Emily Quick
Doris Paws ................... R. A. Warren

Story by Hubert Footer.
Scenario by Wallace Clifton.
Directed by Jack Conway.
Length: 4,720 Feet.

“The Story
Jack Norman, a clerk, falls in love with the office stenographer, but her rich uncle, Henry D’Artagnan, puts a stop to any idea of romance. The uncle is a crook and the Red Gang, a black-mail organization. To outwit this gang he induces an actor friend to pose as the uncle, while Henry acts as secretary. The fake heir is “vamped” by a female member of the gang. He marries her. Then with her confederate she tries to shake him down. Jack unites their plans, corrals the gang and is free to blow in a couple hours’ income on an engagement ring for his sweetheart.

Program and Exploitation Catches:
If You Had Eighty Million Dollars, How Would You Spend It? Herbert Rawlinson Puts It to Good Use in “The Millionaire”

He lived by the clock, but he was Happy. And So Was Someone Else. GreatWalsh. And Him, But Death Stared Him in the Face—and No One Could be Happy.

“A Rural Cinderella”
This two-reeler released by Educational is listed as a Punch Comedy. Featuring Louise Fazenda, Jack Dunn, Jr. and Chester Conklin, all of whom are most capable in comedy parts, it does have the punch. The stuff is all harmless, of the type for which Fazenda is noted, and seems the real relaxation for the tired business man. Few of the stunts are new but all are well done.—S. S.
"Possession"

R-C Production of Anthony Hope Novel Has Scenic Beauty But the Screen Version Is Poorly Constructed.

Reviewed by Edward Weitzel.

Louis Mercantin, the director of "Possession," is credited with the statement that "Only real life rings true on the screen," and adds "So far as I can see, I must abandon imitation." This sounds clever; but it isn't because Mr. Mercantin forgot to add that the making of a motion picture is an art, and all art is a question of selection. In "Possession" also he forgot that art is a question of selection and has piled up a mass of material that is excellent as to local color and as separate incidents but so poorly constructed that it defeats the director's intent. Nothing is more fatal to the effectiveness of melodrama than to repeat the same business over and over. Aine, Ireland, when the action is kept at top speed and everyone in the picture is acting for all he is worth. Cut to five thousand feet, "Possession" would be vastly improved. Perhaps the form of stage or screen story is quite so ticklish as melodrama, or requires more art in the handling. The more natural the effect, the finer the art by which it is produced.

The picture is filled with scenic beauty. Taken on the Island of St. Margaret's, three miles off Cannes, France, the Hope story reveals an almost continuous series of picturesque shots. Several of them have never been equalled for sheer loveliness. The individual acting and the mob effects are adequate and quite imaginative. The cast, which is made up of English and French actors and contains the American actress, Malvina Mercantin, in the leading female, has been selected with great skill. The best performance is given by Max Maximian as Mouro Pasha. It is technically perfect. Miss Mercantin, in the portrait of the crony, polished and unscrupulous Turkish official, Reginald Owen, Paul Capellini, Salvatore Lo Turco and Mme. Jeanne Desclose-Guiuty are the other high lights of the acting list.

The Cast

Lord Wetherby, Reginald Owen
Constantine Stefanopoulos, Paul Capellini
Mouro Pasha, Max Maximian
Hon. Dennis Swinton, Harrison Brown
Captain Martin, Sir Max Reinhardt
Dimetri, Salvatore Lo Turco
Spiro, Robert Menzies
Vlachos, Anthony Desclose-Guiuty
Achmed, Carlos Colonna
Watkins, Louis Monfils
Lady Ephrosine (THROSO), Miss Malvina Longfellow
Fraunces Stefanopoulous, Mme Jeanne Desclose-Guiuty
Panayota, Miss Kassietri Okta
Koros the Strong, Raoul Pasili

Founded on Anthony Hope's "Throse,"
Directed by Louis Mercantin.

Length, about 7,000 Feet.

The Story.

Lord Wetherby, a wealthy Englishman, buys the Island of Neophas, situated in the Mediterranean, near Turkey and under Turkish rule, although its two hundred inhabitants are Greeks. The owner, Captain Stefan, sold the island in order to pay the gambling debts of his dead son. The islanders resent the sale and swear to kill the foreigner who purchased it. They feel that Lord Stefan's niece, Lya Stefanopoulous, called "La Lya," is being despotted of her rightful inheritance. She is engaged to her cousin, Constantine Stefanopoulous, who is also in love with the girl. He is to control the island. He is already married, but has kept his marriage secret. Lord Wetherby, just arriving at the island and has a series of romantic adventures before he defeats several attempts to kill him, and wins the love of "La Lya Ephrosine."

"White Oak"

William S. Hart-Paramount Picture Is Thrilling Tale of the Old West.

Reviewed by Sumner Smith.

William S. Hart's new Paramount picture, "White Oak," deviates very little from the well-known plot involving wronged women, western "bad man" types and the gambler with a sense of honor and justice who comes to the aid of the beauty. In short, it is typically a Hart picture, revelling in the atmosphere of the West of bygone days. The star's fans will find "White Oak" immensely interesting, for it presents him in his best-like role of a hard-riding, straight-shoot- ing man. The continuity is smooth and the suspense well built up. Some of the exterior scenes, too, are especially striking, notably those where the Indians circle in clouds of dust around the beleaguered caravan. But it does tax the imagination of the hero's revolver bringing down galloping Indians a quarter of a mile away. Perhaps our own lack of skill with the weapon makes us unduly skeptical, but we should like to see Hart well versed in real life.

Vola Vale as the heroine is remarkably appealing—just the foil for her stalwart lover. Alexander Gaden and Bert Sprote supply good characters, and the players are worthy of their roles. As Hart is himself, both on the screen and in real life, so is the picture—absolutely dependable.

The Cast

Oak Miller, William S. Hart
Barbara, Vola Vale
Mark Granger, Alexander Gaden
Harry, Bert Sprote
Rose, Miss Helen Cumpston
Chief Long Knife, Will Strong
Sounding Bear Story by Wm. S. Hart
Adaptation by Alexander Gaden
Directed by Lambert Hillyer.
Photographed by Joe August.
Length, 6,268 Feet.

The Story.

Oak Miller is a gambling man with one mission in life—to punish the man who deceived his sister. Barbara is a beautiful young woman with a rascal of a step-father, is Rose Miller's friend and loves her brother, who is sent to prison. While in the tunnel wearing a beard and is not recognized as the betrayer of Rose Miller. He forces Rose Miller to join a wagon train leaving the town, where he learns that the brother has killed his step-father. Rose Miller writes a note from Barbara to Miller, back in the town, and he comes to the rescue. The Indians are dispersed and their thief captured, Granger's identity is discovered and the chief kills him before Miller can avenge his sister, now dead.

Program and Exploitation Catches:
White Chalk Through Is William S. Hart as the Gambler Man in His Latest Picture of the Olden West.

The Old West, with Its Bad Men, Indians and Prairie Schooners, Is Faithfully Reproduced in the Latest Wm. S. Hart Picture.

Exploitation Angles:
Sell Bill Hart by every possible means, using paper, the newspapers and street signs. Take every means of telling the patrons they have in a new play.

Program and Exploitation Catches:
A Stirring Story with "Babe" Ruth and "Babe" Ruth during a game. Good "fan" interest in this number. (1 Reel) Federated Release.

"Screen Snapshot No. 12"

Vivian Martin gives an exhibition of the strenuous life she's leading at present playing and figuring for the screen. Mac Murray and Harrison Ford play tworesourceful but ailing Long Island home. Constance Binney and Wallace Reid show the "fans" how a film is made, displayed on a revolving game of solitaire. Wesley Barry visits "Babe" Ruth during a game. Good "fan" interest in this number. (1 Reel) Federated Release.

"The Right Way"

Gripping Prison Reform Drama Presented by Thomas Mott Osborne

Reviewed by C. S. Sewell.

Thomas Mott Osborne, the well-known penologist, in presenting this film, which is released by the Producers Corporation, describes it as a page from life. This is a picture with a purpose, this purpose being to stimulate interest among the public in the work of Mr. Osborn when he was warden of Sing Sing Prison and in charge of the U. S. Naval Prison at Portsmouth, N. H., during the war.

The picture has selected a poor boy and also a rich boy, both of whom land in prison. A majority of the footage of the production is used in "showing up" the treatment of prisoners under the old system. With this is contrasted the method advocated by Mr. Osborne as exemplified in the Mutual Welfare League.

The production is interesting. Apart from the over-stressing, from a theatrical standpoint, of the points that Mr. Osborne wishes to bring out, it has been done by Director Olcott. In the latter part of the picture there is unusually strong and gripping drama with fast action.

Naturally in a production of this kind, the scenes are not all pleasant. For instance, many will not like the scenes where the prisoners on an allowance of a gill of water daily are shown suffering the terrific thirst. In the most dramatic portion, an innocent man is shown being executed in an electric chair.
"Enchantment"

Cosmopolitan Production Starring Marion Davies Has Beautiful Settings and Is Amusingly Entertaining

Reviewed by Edward Weitze.

Placed against a background of unusually beautiful settings and assisted by a bright and expertly done color photography, the latest feature in the Cosmopolitan series was successfully brought to the screen under the direction of Ernest D. Stanley.

The story, as stated in the program, is "A little girl's romance with her favorite storybook hero in the days before television." The story is the old-fashioned romantic story of the girl who loves the hero and is always ready to believe that he is the hero of her life.

The film is a delightful setting of a beautiful garden and the hero, a young man who is a prince and who is always ready to believe that he is the hero of her life. The story is a beautiful love story and is a delight to watch.

The production is well done and the acting is excellent. The story is a beautiful love story and is a delight to watch.

The film is a delightful setting of a beautiful garden and the hero, a young man who is a prince and who is always ready to believe that he is the hero of her life. The story is a beautiful love story and is a delight to watch.

"All's Fair in Love"

Smart Society Comedy of the Everlasting Triangle Is This Goldwyn Production

Reviewed by Jessie Robb.

The everlasting triangle is a dramatic expression of universal truth, either serious drama or tragedy. It is a drama that is written by a woman who is a young and is portrayed by Miss Davies. She is the wife of a man who is a young and is portrayed by Mr. Hoyt. The story of this triangle is told in the film and is shown in a way that is entertaining and also educational to the audience.

The film is a beautiful love story and is a delight to watch. The acting is excellent and the story is well told in a way that is entertaining and also educational to the audience.

"The Bible in Motion Pictures"

The Sacred Films Corporation's Version of the Great Narratives of the Old Testament Should Have Many Supporters

Reviewed by Edward Weitze.

It may be well to state at once that there has been a great deal of attention recently given to the sacred films. These films are a way of understanding the Old Testament in a visual way.

The Bible in Motion Pictures is a film that is based on the Old Testament. It is a film that is well made and is a wonderful way of understanding the stories of the Old Testament.

The film is a beautiful love story and is a delight to watch. The acting is excellent and the story is well told in a way that is entertaining and also educational to the audience.
Newest Reviews and Comments

“The Matrimonial Web”  
Alice Calhoun Stars in Pretentious Vitagraph Production  
Reviewed by Jessie Robb.

This latest Vitagraph Production which stars Alice Calhoun is pretentious and elaborate than the average output of this company. The press sheet has it that the story is “intensely dramatic.” Perhaps it might be if the leading roles were enacted by more mature (in years) players. As it is there is a certain amusing unreality and naiveté about the entire picture to conjoin in a singular impression that a juvenile thriller for adolescent youth has been filmed.

The story is more or less complicated—really two parallel ones which the plot development conjoins. As they are concerned with two opposite phases of life—the simple home one of a revenue official and the elaborate social life of a millionaire mayor and his daughter in Chicago. The story thus given for diversity of background which has been amply supplied.

The cast and each player is skillful. Alice Calhoun as the star and Joseph Striker as the leading man make as charming a picture of youthful grace and attractiveness as has been seen on the screen in many a day.

Cost.  
Helen Anderson as Alice Calhoun  
Harvey Hall as Joseph Striker  
Chief Revenue Officer Anderson,  
Gregory as William Riley Hatch  
Armand Cortez as Armand Cortez  
Cyrus Blake as Charles Mackay  
Miriam Blake as Elinie Puller  
Irving Blake (the Father) as Ernest M. Sanborn  
Mrs. Sanborn as Marion Bernet  
Dorothy Sanborn as Dorothy Sanborn  
Judge Cameron as Edith Stockton  
Smugler as J. G. Frye  
Storeman Baker as Richard Lee  
Directed by Edward Joes.

Length: 5 Reels.

The Story.

Chief Revenue Officer Anderson receives a Government communication that the smuggling business had been narrowed down to his district and he was transferred to the Chicago office. He and his assistant, Gregory, are greatly worried. They have been unable to locate the wireless. Helen Anderson is attorneys for the revenue office.

Meanwhile at Cyrus Blake’s palatial summer home a different conference is being held. Judge Osborne, Blake’s father, has arranged with Irving Sneed, another detective, to induce Dorothy to stay the night on the island alone. Then according to Mr. Hobart, his assistant, she will be left to her protection. Harvey Blake arrives from college but when he finds out there is a house party he escapes to the island saying he is tired of pestering parties.

Heien starts out to investigate the island. She sees Harvey and follows him. Back at the Blakes Mrs. Sanborn determines to force Harvey to marry her daughter, Dorothy. She arranges with Irving Sneed, another guest, to induce Dorothy to stay the night on the island alone. Then according to Mr. Hobart, his assistant, she will be left to her protection. Harvey Blake arrives from college but when he finds out there is a house party he escapes to the island saying he is tired of pestering parties.

The next morning when the Blakes and their guests arrive Helen prevents the forced marriage. Her father arrives and matters are explained. Harvey clears himself of the cabin thinking Harvey is the smuggler. She discovers the wireless.

In the course of the action of the story, there are many thrilling encounters, two love themes, and the tremendous opposition of nature that places great barriers in the way of the move of the story to the vast treasure of gold hidden away in the Alaskan mountains. The picture is brought to a climax when the breaking up of the ice is shown in the final scenes and the snow and arctic winds, which for many months of hard work is threatened by the rush of the frozen river.

Program and Explorations Catchwords:  
Alice Calhoun Has Excellent Role In Her Latest Release Which Has Many Exploits of Adventure.

“The Iron Trail”  
Bennett Pictures Corporation Has Produced an Excellent Screen Version of the Rex Beach Story  
Reviewed by Edward Weisfel.

A three-cornered battle in which men contend against each other and against nature fights against the right puts life and interest into the picture. The author has returned to his beloved stomping ground and made Alaska the scene of his adventurous tale. There is good red blood all through, and that rugged, tender and true. The atmosphere of the land of the sullen rivers of floating ice and the slow moving glaciers is realistically sustained, and the action of a good cast and the picture the proper human appeal. Wyndham Standing is thoroughly at home in the character of Murray O’Neill, the intrepid and quick-witted young Irish Civil engineer who fights his enemies and wins. Thurston Hall makes Curtis Gordon sufficiently unscrupulous, and Reginald Denny is pleasing as Dan Appleton. Alma Tell is well cast as Eliza Appleton, and Betty Carpenter is pretty and appealing as Natalie.

The Cast.  
Murray O’Neill as Wyndham Standing  
Curtis Gordon as Dan Appleton  
Eliza Appleton as Alma Tell  
Natalie Gordon as Reginald Denny

The Story.

As the Iron Trail is an narrative of adventure around the building of the railroad that runs up the Salmon River in Alaska and cleverly dodges around the glaciers that for a long time defied the efforts of the engineers to penetrate the rich gold country. Murray O’Neill, the intrepid and quick-witted young Irish Civil engineer who fights his enemies and wins. Thurston Hall makes Curtis Gordon sufficiently unscrupulous, and Reginald Denny is pleasing as Dan Appleton. Alma Tell is well cast as Eliza Appleton, and Betty Carpenter is pretty and appealing as Natalie.

Directed by W. Nell.

“The Oscar Pocus”  
This single-reel Snub Pollard comedy distributed by Pathé is a stage magicians and fakirs, and the scenes are laid in a theatrical boarding house. There are some humorous situations and this picture reveals the fact that Marie Bixler has appeared as leading lady with Snub, is quite an aerobat. Unable to pay their rent, some of the book-keepers and one of them gets away with the landlady’s diamonds, but, account of his love for her niece, Snub captures the absconder, recovers the jewels and wins the girl.—C. S. S.

“Crack Your Heels”  
In this single-reel Harold Lloyd reissue there is a bevy of attractive girls headed by Bebe Daniels, who are cast as farmettes. Harold appears at the farm looking for work and afraid he will find it. He does, and finally outwits a pair of burlgars who are trying to rob the safe, as his reward he gets the girl. There are a number of humorous situations and it is as well with the earlier Lloyd releases.—C. S. S.

“Combating the Elements”  
Kinetoscope’s picture of swirling waters, frozen spray, gale driven seas, and ice-locked harbors and the way that man and his staunch shipmates has braved a forest fire will give, give, a feeling of security and coziness to theatre audiences in winter time. They would be no less acceptable to summer-time audiences be cause of the impression of winter that they impart.

Some of the pictures show tug-boats battering their way through ice floes in the Great Lakes to help big ships in distress, and others are views of the Atlantic Coast with winter gales beating upon it.—T. S. daP.

“Day in the Wilds”  
The standard established in the previous numbers of the new series of “Adventures of Bob and Bill,” released by Pathé, is well maintained in this number, which starts off with the boys going through the woods, where they come upon a porcupine which gets rid of a volley of quills to the discomfiture of poor Bill. The boys decide they have had enough of this little animal and go on to a trout stream where with the aid of a bent pin, a pole cut from the woods and the raveling from a woolen shirt they catch a fine bunch of trout for supper. This is an interesting number of the series and there are some fine shots of woodland and waterfalls.—C. S. S.

“Pathé Review No. 129”  
There are a lot of good laughs in the slow-motion section of this Pathé Review, which shows various kinds of dogs and the muscular corruptions of the face are interesting as well as amusing. Another section, “Speed by the Ten” shows amusing views of elephant racing in Persia. “The Oystar’s Enemy” shows a starfish of many species. A particularly attractive section from a scenic standpoint shows the terraces of the capital, and capricious nature of Princeton University. The Pathcolor section shows a day with a Japanese Geisha Girl. Altogether, this is one of the best of the Pathé Reviews.—C. S. S.

Paris in Fifteen Minutes  
This Kineto Review No. 83 shows some interesting sights of the French capital. American autoists will be astonished by the inconveniences which are part of the daily routine of the French automobilists who go in and out of Paris. On every trip across the city’s boundary the tax in the auto is measured and a tax is levied if more

is brought into the city than is taken out. The old fortifications of Paris are interesting sights, as are also views of the Eiffel Tower and the promenaders along some of the famous boulevards.—T. S. daP.
EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

The Policeman's Baby. R-111.
The Never to Return to Rock. R-808.
The White Mirror. R-532.
Chrisie Comedies. (Two Reels).
Pure and Simple.
Exi Quietly. R-692.
Oh, Biddy.
Doggone Trouble. R-474.
Torchy a la Cart. R-945.
Robinson Crusoe, Ltd. R-111.
The Vagrant.

Vanity Comedies.

Chicken Hearts. R-831.
Robert C. Bruce Series.

Robert de la Cuadrilla.

By the Side of the Road.

Children of Scandals.

Music in the Air. R-939.
Jogging Across the Sawtooth.
Wild and Witty.

Chester Screenclips.

From Dear to Death.

Bizz-

Miscellaneous.

Dixie. R-442.
The Cramer of Mt. Katmai. R-520.

Patagonia.

The Love Egg. R-111.

Country Chickens.

Chester Screenclips.

New Wine in Old Moos.

Old Moos Trails.

Chester Comedies.

Snooky's Blue Monday.

Snooky's Fresh Red.

Ketchketeachers.

Play Bells.

Just for Fun.

Cinal (Slow Speed).

Annette Kellerman in High Diving.

The Many Art of Self Defense.

ARROW FILM CORP.

Features.

The Star Reporter.

The Stranger in Canyon Valley.

Dangerous Passes (George Berber). R-948.

The Yankee Go-Getter (Nels Berber). R-448.

God's Country and the Law (Curnwood Productions).

Screenart Series.

The Broken Ring (Jack Hoxie). R-221.

Five Westerns starring Roy Stewart and

Marjorie Hoxie.

Six Jack Hoxie Features.

Five Society Boys starring Nona Berber.

Nan of the North (Ann Little).

Fifty-two two-reel Comedies.

God's Country and the Woman (Curnwood Prod.).

Love, Hate and a Woman (Grace Davison).

Sertina.

The Blue Fox (Anna Hoxie). R-539.

Thunderbolt Jack (Jack Hoxie).

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).

Fourteen Two-reel Comedies (Eddie Barry, Harry Gibbons, Helen Darling).

Twelve Two-reel Crueltyd (Julie Leslie, Paul Wiegel).

Twelve Two-reel Needy Edwards, Charlotte Merrian.

Fourteen Two-reel Mirthquakes (Bobbi Burns).

ASSO EXHIBITORS

FEATURES.

The Devil (George Arliss).

What Women Want (Dorothy G. Nilson).

The Rider of King Log (Special). C-446.

The Road to Romance. R-642: C-47.

HAROLD B. LLOYD COMEDIES.

(Two Reels Each).

New or Never.

Among Those Present.

Never Weaken. R-946.

ASSO SPECLAL RELASED PICTURES.


REALART PICTURES

Ducks and Drakes (Bebe Daniels). R; Vol. 49. P-872; C-98.
The Outside Woman. R; Vol. 45. P-697; C-98.
The Little Gown (Mary Miles Minter). C-891.
The House That Jazz Built (Wanda Hawley). 6-55 FT.
R; Vol. 49, P-590; C-187.
The Mule Cup (Constance Binney). R-846; C-267.

Sheltered Daughters (Justine Johnstone). R-869.

Two Weeks With Pay (Bebe Daniels). R-441; C-669.

A Kiss in Time (Wanda Hawley). R-844; C-232.

The Land of Hope (Alice Brady). R-114; C-669.

Such a Little Queen (Constance Binney). C-891.

Moonlight and Honeysuckle (Mary Miles Minter). R-585; C-669.

Don't Call Me Little Girl (Mary Miles Minter). R-113; C-231.

A Private-Scandal (May McAvoy). R-847; C-239.

The March Hare (Bebe Daniels). R-588; C-669.

A Heart to Let (Justine Johnstone). R-429; C-669.

Little Sally (Alice Brady). R-448; C-669.

Her Sturdy Oak (Wanda Hawley). R-828; C-239.

One Wild Week (Bebe Daniels). R-461.

The Land of Hope (Alice Brady). R-114; C-669.

SEASON 1921-1922.

R-450; P-769.

Room and Board.

Honeymoon Way (Mary Miles Minter). R-847; C-669.

Everything for Sale (May McAvoy). R-162.

Dawn of the East (Alice Brady). R-448; C-669.

The Case of Becky (Constance Binney). R-247; C-1023.

R-C PICTURES

What's a Wife Worth? (Cabanne Production—Six Parts). R-449.

Good Women (Gansler Production—Six Parts). R-849.

Nobody's Kid (Mae Marsh). R-322; C-496.

Beach of Dreams. R-641; C-289.

Black Roses (Maude Hervey). R-88; C-149.

Salvage (Pauline Frederick). R-433; C-802.

Cold Blood (Six Reels). R-644; C-239.

Live and Let Live (Curnwood Production—Six Reels). R-537; C-47.

The Great Fruto (Edith Storey). R-114; C-232.

When Lights Are Low (6 Parts). (Reseuse Hayakawa). R-236; C-789.

The Girl Next Door (Pauline Frederick).

Six Reels. R-931; C-397.

Show of Society (Wabash-Fielding Prod.). Six Parts.

A Wifey (Backwoods). (Granard Prod.). Six Parts.

R-941; C-397.

Maid Madness (Edith Storey). C-722.

The Swamp (Susie Hayakawa) Six Reels.

R-94.

The Hurricane (Cabanne Prod.). Six Reels.

R-897.

The Foolish Age (Doris May). R-1073; C-47.

FEDERATED EXCHANGES

Screen Snaps. SPECIALS.

Herald and Banner. R-209.

The Servant in the House. Vol. 46, P-244.

Dangerous Toys. R; Vol. 49, P-289.

Good-Bye Wife.

MONTE BANKS COMEDIES.

Bride and Groom.

In and Out.

Peaceful Alpaca. R-820.

Squeezed Fowl. R-592.

Fresh Air. R-811.

HALLROOM COMEDIES.

(2 Reels).

We Should Have Married. R-456.

We'll Get You Yet (Alpaca). R-846.

After the Dance.

Two Faces West.

Meet the Wife. C-807.

Put and Take. R-862.

Serial.

Miracles of the Jungle.

CHESTER COMEDIES.

Snookey's Twin Troubles (2 Reels). R-836.
**CURRENT FILM RELEASE DATES**

**UNIVERSAL FILM MFG. CO.**

**JEWELS.** Reputation (Eight Reels—Priscilla Dean). R-787; C-587.
No Woman Knows (7 Reels). R-477; C-529.
Conflict (Priscilla Dean). R-95.

**JEWEL COMEDIES.**

Blue Sunday (Romance Moran). R-470.
Roman Roméo (Romans-Moran). R-732.
A Moment's Midnight (Joe Martin). R-477.
Robinson's Troubles (Lee Moran). R-211.
F. D. Q. (4 Reels). R-549.

**SPECIAL ATTRACTIONS.**

The Shack Master (Frank Mayo). R-210.
The Boot (Glenda Farlow). R-329.
Action (Hoot Gibson). R-211; C-387.
Moonlight Polka (Marie Prevost). R-449; C-649.

**The Race of Paris (Miss Dupont). R-573;
Go Straight (Frank Mayo). R-329.
Red Cowboy (George Larkin). R-477.
High Noon (Glads Wayton). R-464; C-1923.
NobodYo (Pool Marie Prevost). R-640.

**THE MILLIONAIRE.** (Herbert Rawlinson). R-93.

**SERIALS.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
De or Die (Eddie Costello).
The Terror Trail (Eileen Sedgwick).
Winner (Art Acord). R-787; C-649.

**WESTERN DRAMAS.** (Two Reels Each).

Beauty and the Bandit (George Larkin).
Roaring Waters (George Larkin).
The Cowpuncher’s Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Flight Within (George Larkin).
Raiders (George Larkin).
The Ink of the Night (Jack Perrin).
The Hunted (George Larkin).
A Bluejacket’s Honor (Jack Perrin).

**CENTURY COMEDIES.**

Brownie’s Little Venus (Brownie, the Dog).
High Heel Sweet.
A Week Off (Charles Dorey).
Brownie’s Brownie (the Dog).
Mama’s Cowpuncher (Harry Sweet).
Seashore Shapes (Louise Lorraine, Baby Peggy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).

**STAR COMEDIES.** (Two Reels Each).

Where Is My Wandering Wife?
Husky Keeps Home.
Whose Little Baby Are You?
Should Husband Do Housework?
No Place to Live.
Should I be Mother Thrice?
Paris, Please.

**SERIES.**

The Return of Cyclone Smith (2 Reels Each).

**FIRST NATL EXHIBITORS.**

Gypsy Blood (Pola Negri). R-31; C-387.
Playthings of Destiny (Anita Stewart).
Courage (Sidney Franklin). R-477.
The Man from the Square Cut Productions).
R-477; C-649.

**GOLDWYN DISTRIBUTING.**

Hold Your Horses—L-4,610 Ft. R Vol. 49, P-739; C-1012.
What Happened to Rosy—L-1,414 Ft. R Vol. 49, P-389; C-347.
Roads of Destiny—L-4,614 Ft. R Vol. 49, P-464; C-347.
The Concert (All Star). R; Vol. 48, P; C-1012.
Don’t Bewitch Your Wife—L-2,548 Ft. R Vol. 48, P-464; C-347.
Made in Heaven—L-4,614 Ft. R Vol. 49, P-464; C-347.
Cabinet of Dr. Caligari—L-2,548 Ft. R Vol. 49, P-464; C-347.
Beating the Game (The Tom Moore). 5,648 Ft.
The Man from Lost River—L-4,614 Ft. R Vol. 49, P-464; C-347.

**CURRENT FILM RELEASE DATES**

**Universal Film Mfg. Co.**

**Jewels.** Reputation (Eight Reels—Priscilla Dean). R-787; C-587.
No Woman Knows (7 Reels). R-477; C-529.
Conflict (Priscilla Dean). R-95.

**Jewel Comedies.**

Blue Sunday (Romance Moran). R-470.
Roman Roméo (Romans-Moran). R-732.
A Moment’s Midnight (Joe Martin). R-477.
Robinson’s Troubles (Lee Moran). R-211.
F. D. Q. (4 Reels). R-549.

**Special Attractions.**

The Shack Master (Frank Mayo). R-210.
The Boot (Glenda Farlow). R-329.
Action (Hoot Gibson). R-211; C-387.
Moonlight Polka (Marie Prevost). R-449; C-649.

**The Race of Paris (Miss Dupont). R-573;
Go Straight (Frank Mayo). R-329.
Red Cowboy (George Larkin). R-477.
High Noon (Glads Wayton). R-464; C-1923.
NobodYo (Pool Marie Prevost). R-640.

**The Millionaire.** (Herbert Rawlinson). R-93.

**Serials.**

The Diamond Queen (Eileen Sedgwick).
The White Horseman (Art Acord).
De or Die (Eddie Costello).
The Terror Trail (Eileen Sedgwick).
Winner (Art Acord). R-787; C-649.

**Western Dramas.** (Two Reels Each).

Beauty and the Bandit (George Larkin).
Roaring Waters (George Larkin).
The Cowpuncher’s Comeback (Art Acord).
The Call of the Blood (Art Acord).
The Flight Within (George Larkin).
Raiders (George Larkin).
The Ink of the Night (Jack Perrin).
The Hunted (George Larkin).
A Bluejacket’s Honor (Jack Perrin).

**Century Comedies.**

Brownie’s Little Venus (Brownie, the Dog).
High Heel Sweet.
A Week Off (Charles Dorey).
Brownie’s Brownie (the Dog).
Mama’s Cowpuncher (Harry Sweet).
Seashore Shapes (Louise Lorraine, Baby Peggy).
A Muddy Bride (Baby Peggy).
Tin Cans (Brownie).

**Star Comedies.** (Two Reels Each).

Where Is My Wandering Wife?
Husky Keeps Home.
Whose Little Baby Are You?
Should Husband Do Housework?
No Place to Live.
Should I be Mother Thrice?
Paris, Please.

**Series.**

The Return of Cyclone Smith (2 Reels Each).

**First Natl Exhibitors.**

Gypsy Blood (Pola Negri). R-31; C-387.
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Courage (Sidney Franklin). R-477.
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**Goldwyn Distributing.**

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Roads of Destiny—L-4,614 Ft. R Vol. 49, P-464; C-347.
The Concert (All Star). R; Vol. 48, P; C-1012.
Don’t Bewitch Your Wife—L-2,548 Ft. R Vol. 48, P-464; C-347.
Made in Heaven—L-4,614 Ft. R Vol. 49, P-464; C-347.
Cabinet of Dr. Caligari—L-2,548 Ft. R Vol. 49, P-464; C-347.
Beating the Game (The Tom Moore). 5,648 Ft.
The Man from Lost River—L-4,614 Ft. R Vol. 49, P-464; C-347.
CURRENT FILM RELEASE DATES

MISCELLANEOUS RELEASES

AMERICAN FILM CO.
The Man from Medicine Hat (Helen Holmes). Quick Action (William Russell).

SALLY SHOWS THE WAY (Mary Miles Minter), The Moonshine Menace (Helen Holmes). High-Gear Jeffroy (William Russell).


The Loggers of Hells-Roarin's Mountain (Helen Holmes). Silent Shelby (Frank Borzage).

CAPITAL FILM COMPANY


KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694.

KINETO Reviews

(Released Through State Right Exchanges, Inc.)

(First Series)

(Third Series)

(Second Series)

(One Reel)

(One Reel)

(One Reel)

(One Reel)

(One Reel)

(One Reel)

(One Reel)

(One Reel)

U. S. NAVY

Our Navy in Action (Two Reels). R-751.

NATIONAL EXCHANGES, INC.


The Great Reward (Serial—Francis Ford and Ella Haines). King Cole Comedies (One Reel Each—Bobby Connolly).

Kinetoscope Reviews (One Reel Educational). Rainbow Comedies (Edna Shipman and James Palmer). (Two Reels Each).

F. B. WARREN CORP.

The Biot (Lola Weber Production). R-936; C-163.

Quo Vadis (Release) (6 Reels). R-95; C-297.

Good and Evil (Lucy Dorney). R-417; C-549.

Girl from Green Country (Nell Shipman). R-448; C-529.

TEMPLE PRODUCING COMPANY

Johnny Ring and The Captain's Sword. 4,670 Ft. R-95.

RUSSELL PRODUCTIONS

Frank Bridgewood Series (Two Reel Westerns). Leo Maloney Series (Two Reel Westerns).

WARNER BROTHERS


Parted Curtains (H. B. Walthall and Mary Alden). R-94.

TRI-ART PRODUCTIONS

The Beggars Maid (2 parts).

PHIZMA INCORPORATED


BOYD WITH JOHN BURROUGHS. C-794.

PRODUCERS SECURITY CORPORATION


Squire Phin.

Welcome to Our City. The Right Way (Six Reels). Mr. Bingie (Clara Kent). The Soul of Man (Six Reels). Mr. Potter of the Lost Battalion (Six Reels). Ambitious Nights (Six Reels).


REELCRAFT PICTURES

Sun-Lit Comedies

Bride and Broom. R-732.


Scream Street. Lion Lairs.

Mirth Comedies (Two Reels Each)


Vacation.

RIALTO PRODUCTIONS.

Holy Smoke (Funny Face). R-810.

RADDNMOUL SOULS

You and I. R-310; C-9, Vol. 49, P-860.

RUSSELL PRODUCTIONS.

Shadow of the Ormance (Russell Simpson). 7 Reels. R-1076; C-47.

STORIY PICTURES, INC.

Shadows and Screen Review (Every two weeks). Burlesque Photoslides (Elise Davenport). Once a Missionary (2 Reels Each).

M. H. SCHLEININGER

Things Men Do. R. Vol. 49, P-628.

SUNVISIT WEST FILMS


SONORA PICTURES

The Twelve-Born Woman. R-395; C-729. Traditions. R-411; C-773.

SRISK PICTURE CORPORATION


TEXAS GYAN PRODUCTIONS

Texas of the Mounted. R-1073.

Code of the West. R-94.

WESTERN PICTURES CORPORATION


Sharing It (Dime Westerns). Shadows of the Law (Fritzi Ridgeway).

The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORP.


WILLK AND WILK

(Lee Kids Comedies)

The Circus Imps. The Dixie Madcaps.

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton). The Devil's Choice (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURE PRODUCTIONS, INC.

(Feature Westerns)

The Broadway Buckaroo. On Goliath's Shoulder.


Flying High. Daredevil of the Range.

WESTERN CLASSIC SALES COMPANY

(The Western Classics)

Bullets and Justice.

The Heart of Texas Pat. The Unbroken Trail.

ADVENTURES OF TARZAN SERIAL SALES

Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ASSOCIATED PHOTOTAPS

The Wolverine (Helen Gibson). Western Hearts (Art Straton and Josie Mortimer). The Shadow of Lightning Rider (Snowy Baker).

BLANCHFIELD


C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211.

CANDLER PICTURES

The World and the Woman (Jeanne Eagels). R-274.

EQUITY PICTURES

Straight from Paris (Clara Kimball Young). The Black Panther's Cub (Florence Reed). R. Vol. 48; P-163. Hush (Clara Kimball Young). R-87; C-149. Charge It (Clara Kimball Young). R-485.


EXPORT AND IMPORT FILM COMPANY

Wild Animal Serial (15 Episodes—Selig Production).

C. C. B. FILM SALES

Dangerous Love.

Star Ranch Westerns (Two Reels—Twice a Month).

GEORGE H. DAVIS


THE FILM MARKET


FILM DISTRIBUTORS LEAGUE

(Reissues)


GRAPHIC

Mother Eternal (Vivien Martin—Seven Reels). R. Vol. 49, P-980; C-45.

JANS PICTURES


VICTOR KREMER

I Am the Woman (Texas Guinan). When Love Is Young (Zena Keefe). Winding Trail (Buck Manning).

PACIFIC FILM COMPANY


PLYMOUTH PICTURES, INC.

The Sun-Light Projector Lamp

The Sun-Light Arc Corporation is now ready for the market with its new high intensity arc projection lamp. We have examined this lamp and find it to be rugged in construction, very practical in the matter of its controls and adjustments, and moreover, the lamp is very simple. The insulation is ample and in good form. The lamp is now made in 60 to 90 and 100-120 ampere capacity, the latter being an air cooled lamp, in the sense that a current of air is forced through its mechanism.

The feeding mechanism of the lamp is driven by a small motor locked on the outside of the lamp house, at its rear and just below the level of the floor. The mounting of this motor is so arranged that the motor may be entirely disconnected and removed by loosening two screws and the electrical connection. For striking the arc there is an arrangement by means of which the negative carbon is pulled directly up against the positive, whereupon it drops back into position. This seems to be a very excellent and convenient arrangement. In case of any failure of the mechanism it is quite possible and practical to rotate the upper carbon by hand, so that there will be no interruption of the performance.

Contact Carries Part of Current

The negative carbon is held by means of a clamp screw, very much in the usual way, and this contact normally carries part of the current, there being another spring pressure contact located very close to the tip of the carbon. Should the spring pressure contact for any reason fail to act, the other contact will temporarily carry the entire current.

The Sun-Light arc lamp has all the usual adjustments for centering the craters on the axis of the optical system, and for altering its distance from the collector lens.

The claim of the Sun-Light Arc Corporation is that the intrinsic brilliancy of the crater is 500 c. p. per square m. m. With this feature we shall, however, deal further, later, in a separate article.

The Sun-Light people have sent in the following description of the lamp:

**Two Separate Units**

The complete Sun-Light Automatic Projection Lamp is designed to act as two separate units; the lamp unit and the automatic control unit.

The lamp unit complete is shown in Figure 2. It consists of the adjustable mounting, the carbon holders, contacts and feeding screws. This whole unit is mounted in the lamp house. The adjustable mounting is a simple arrangement by means of which the crater may be adjusted in any desired way with relation to the collector lens. This mounting consists of three parts: the base, the swivel stand, and the lamp-supporting bracket. The base is mounted on a coarse thread focusing rod in the bottom of the lamp house and is moved backward or forward by this rod, thus altering the distance of crater from collector lens. The swivel stand is turned on its axis, the adjusting screw, 2, Figure 2, which action moves the crater sidewise. Adjusting screw, 4, Figure 2, raises or lowers the crater by pushing against the lamp-supporting bracket.

The lamp is mounted on the lamp-supporting bracket and is centered therefrom. The main frame of the lamp, 32, Figure 2, carries all of the lamp parts, both positive and negative, except the only part of the entire lamp which touches the mounting or any other part of the lamp house. This feature simplifies the construction and reduces the chances of short circuits.

On account of the high current density at which it operates, the positive carbon, 20, Figure 2, cannot carry the current through its entire length. The current enters the carbon through a heavy metal contact, 18, Figure 2, located within three quarters of an inch of the positive crater and a spring-pressed metal brush (17). The spring, 31, Figure 2, which pulls down on this brush, is of the hairpin type, located away from the heat of the arc and away from all metal parts, in order that it may be kept cool and thus retain its tension.

**Positive Carbon Held at Rear End**

The positive carbon is held at its rear end in carbon holder, 10, Figure 2, by means of set screw, 11, Figure 2. This carbon holder is mounted in positive carriage, 9, Figure 2, so that it may be rotated by gears, 8 and 9, Figure 2. This, in Figure 2, is keyed to the slotted shaft, 12, Figure 2. This shaft is continuously rotated during the operation of the lamp. The gears and carbon holder slowly and continuously rotate the positive carbon.

The feeding of the positive carbon is accomplished by moving the whole positive carriage, 9, Figure 2, forward by the rotation of the positive feeding screw, 13, Figure 2. This is not a continuous feed, but acts automatically.

The automatic feed of the positive carbon is accomplished by the new third electrode system. The third electrode, 19, Figure 2, is a ribbed casting of heat-resisting alloy, which is mounted just over the positive carbon. It is insulated from both the positive and negative parts of the lamp by being held by the insulated bracket, 15, Figure 2.

**Pipe Adjustment**

The screw, 16, Figure 2, allows of a fine adjustment of the position of the third electrode. An insulated wire, 6, Figure 2, is carried back from the third electrode to the rear of the lamp where it connects with the automatic control unit. The operation of this system will be described under the automatic control unit.

The negative carbon is mounted at an angle of 45 degrees to the positive. This
carbon is not rotated, but is fed by a lead screw, 14, Figure 2, running parallel with the positive lead screw, 13. This lead screw, by means of the traveling part, 33, and the connecting rod, 2, Figure 2, pulls negative carriage, 25, Figure 2, back near to the tip of the third electrode. As this arc is a good conductor of current, its contact with the third electrode establishes a current flow from the flame to the electrode, and thus through the feeding magnet, whereasfrom the magnet becomes energized and the pawl into the positive feed ratchet.

The positive carbon is then advanced slowly by the rotation of the ratchet and feeds screw until the crater and arc flame is carried to a point where the flame no longer touches the third electrode. This breaks the circuit and the feeding stops. The simplicity and the accuracy of this control is such that it requires no attention whatsoever. Once set, it will hold the crater in unchanged position despite carbon variations or current fluctuations.

**Automatic Control of Crater Position**

In reality, it is the first method of controlling a projection arc which may be truly said to be an automatic control of the position of the crater. It is to be noted that the crater is rigidly fixed in the vertical and horizontal axis on account of the carbon passing through the rigid lamp frame and contacts. This, in combination with the third electrode control, fixes the position in the longitudinal axis and, for the first time, gives to the projectionist an electric arc crater source of light which is actually and definitely fixed as to its position with relation to the face of the collector lens and the projector optical system.

The negative feed is controlled by the voltage across the arc, the small voltage control magnet being mounted on the back of the mechanism plate. One of its terminals is connected to the positive side of the second negative side of the line. As the negative carbon is consumed, the arc voltage is increased and this increases the pull of the negative control magnet, and, through armature, 44, and connecting rod, 46, Figure 3, draws the pawl, 38, toward the ratchet, 39. When the arc voltage increases sufficiently for the pawl to catch, the consequent rotation of the negative feed ratchet and the screw feeds the negative carbon ahead and shortens the arc until the voltage drops sufficiently to move the pawl out of engagement with the ratchet.

It should be noted that since the position of the positive is controlled, and the arc length is also controlled, that, therefore, the position of the negative carbon is controlled and we have an automatic arc which maintains both of its carbons within a thirty-second of an inch of their set positions for an entire trim of carbons, without any attention on the part of the projectionist.

The rotating shaft and both feed shafts have auxiliary handles so that at any time the lamp may be operated by hand. A small slide bar, 37, Figure 3, makes it possible to cut out the automatic feed of both carbons by holding the pawl out of the ratchets.

The lamp may then be controlled by hand. The pawl and ratchet mechanism, although easily accessible, is normally kept covered and protected by the cover, 47, Figure 3.

**Some Speed**

From an Ohio city comes a friendly letter, some extracts from which read as follows:

Well, it's time to get over to the "Palace of Art" and project some canned drama-comedy, scenic, cartoon, the first two alleged only. The stuff is a mere trifle of four (count 'em—4) years old, and in fine condition—that is to say the titles (some of 'em) and the tail-pieces (or at least an occasional one) are. And we make Anita Stewart and Our Mary do a cloak dance at a funeral by grinding 'em through a mere seven to seven and a quarter minutes per reel, though when it is the latter time the boss raises H——you can make it 'ill or 'eaven, as you will, but it's NOT the latter.

As you say, it is well that the projectionist watch closely the action of the play and gauge his speed of projection accordingly. Fine! I am for that. It is good stuff—to read. I ran a weekly last week, and was complimented on the splendid manner in which I reproduced it—especially the foot race. The patron was amazed to learn that the foot race was a funeral procession carrying the body down street.

**Go on Start on Argument**

The only title they get a chance to read properly and in comfort in the show I work at is the GOOD NIGHT slide. And really they don't get much of a chance even at that, because by then I'm so imbued with the chase-'em bug that I rarely leave it on the screen more than one and a quarter seconds. Am afraid if I do the manager will, from sheer force of habit, bawl me out.

**FIGURES 2 AND 3**

Showing complete lamp unit of Sun-Light High Intensity arc projector lamp and the automatic control unit, the latter disassembled.
“Simplex” Sun-Light Arc Projection Lamp

is

Not an Untried and Untested Proposition

For More Than a Year It Has Been Working, Successfully, Night and Day in the

CAPITOL THEATRE

New York City

Giving Complete Satisfaction in the Biggest Theatre Under the Most Trying Conditions

“Simplex” Sun-Light Arc Projection Lamp

Because of This Severe Test, Has Been Placed Upon the Market, Perfected.

SUN-LIGHT ARC CORP.

1600 Broadway


Telephone 4468 Bryant

All Projection Lamps

Sold Exclusively Through
The Precision Machine Co., Inc.

DUNCAN WATSON, European Representative, 62 Berners Street, London, England
Virginia and Fulton avenues, to cost about $150,000.

LEOMINSTER, MASS.—Gem Theatre has plans for a new structure, South Washington street, Boston, for a one-story brick theatre and store building, 100 by 75 feet, to be erected at Main Street and Merriam avenue, to cost $150,000.

LOWELL, MASS.—Salsbury Beach Pavilion Company will erect large open-air theatre, with seating capacity of 1,000. Address Ralph Pratt, treasurer.

CRYSTAL FALLS, MICH.—E. G. Bregger has plans for C. L. Lockhart, 1353 University avenue, St. Paul, Minn., for new theatre.

DETROIT, MICH.—Hugh T. Miller, 320 Lightner Building, is preparing plans for theatre, with seating capacity of 320, to cost $80,000.

DETROIT, MICH.—C. W. Brandt, 1114 Kresge Building, is preparing plans for theatre, to cost $100,000.

HOPKINS, MINN.—Abraham Engler, 829 Fifteenth street, Minneapolis, has plans by M. A. Wright, 609 Pittsburgh Building, St. Paul, for balcony addition to theatre.

KIRKSVILLE, MO.—Kirkville State Teachers College will have auditorium, with seating capacity of 1,000.

BELLEVILLE, N. J.—Alpha Amusement Company has plans by M. J. Nadel, Union Building, Newark, for one-story brick moving picture theatre to be erected at 9 Washington avenue.

HILLSIDE, N. J.—Hillside Theatre Company, 4 Virginia street, has plans by W. C. Connell, 919 Market street, Newark, for two-story cement-block and limestone-trim moving picture theatre and store building, 100 by 100, to be erected at 256 Hollywood avenue, to cost $30,000.

BUFFALO, N. Y.—Lock City Theatre Corporation has plans by Henry Spaff, 52 West Chippewa street, for brick and art stone moving picture and vaudeville theatre, store and office building, 107 by 105 feet, to be erected at East avenue and Elm street, to cost $200,000.

FAIRPORT, N. Y.—Harold Dygert, owner Rivoli Theatre, has purchased building on South Clark street, which he will convert into theatre, with seating capacity of 800.

MARGARETVILLE, N. Y.—James Cummings, 39 South Broad street, Norwich, N. Y., has contract to erect one-story moving picture theatre, 140 by 50 feet, for Clarke A. Sanford.

NIAGARA FALLS, N. Y.—Amendola Theatre Company will erect theatre, with seating capacity of 1,100.

SCHROON LAKE, N. Y.—Joseph Gianinni is erecting new theatre to be known as Strand.

BOTTINEAU, N. D.—H. A. LeVille is erecting moving picture theatre.

FARGO, N. D.—W. C. Calvier and W. J. Hawk will open theatre.

CANTON, O.—Abrahams Company, 225 East Tuscarawas street, has plans by M. W. Miller, 319 McKinley avenue, S. W., for moving picture theatre, 100 by 160 feet.

COLUMBUS, O.—Committee is collecting funds for purpose of erecting community theatre. Address William M. Ginder, county treasurer.

COLUMBUS, O.—M. Levison has purchased Strand Theatre on East Main street and will convert it into moving picture house.

LORAIN, O.—L. A. Burgett has contract to erect one-story moving picture theatre, 100 by 136 feet, on one-story and Broadway, for Carl Lartzman, 663 Broadway, to cost $50,000.

RAVENNA, O.—Park Theatre Company has plans by Wagner & Gantz, 7 East Center street, Akron, for two-story brick and limestone-trim moving picture and vaudeville theatre to be erected on South Chestnut street, to cost about $100,000. Address K. F. Schwieter, secretary and treasurer.

TOLEDO, O.—Herman Saxon of Auditorium Theatre plans to erect new moving picture house.

TOLEDO, O.—Project being considered to erect large moving picture and vaudeville theatre on Summit near Jackson street. Address Superior Realty Company.

UNRICHESVILLE, O.—Cowan & Rudolph, proprietors Pictorium and Vale Theatres in Dennison, plan new theatre for this city, with seating capacity of 1,500.

OKLAHOMA CITY, OKLA.—Balcony will be built in Kilaid Theatre to increase seating capacity. Address J. C. Hartman, manager.

SAND SPRINGS, OKLA.—K. W. Gantz has purchased Liberty Theatre.

TULSA, OKLA.—Yale Theatre Corporation will erect new building on Water street.

PORTLAND, ORE.—Newly organized Union Theatre Company has leased site at Third and Ankeny streets for erection of moving picture theatre, to cost $50,000.

COATESVILLE, PA.—Lagges Brothers, 252 East Main street, have plans by R. A. Kerns, Jr., 10 South 18th street, Philadelphia, for alterations and one-story brick addition, 47 by 145 feet, to Palace Theatre.

Hazelton, PA.—Thighman Meyer Company, 824 Hamilton street, Allentown, has contract to construct new front and make interior alterations and additions to theatre at 236-38 East Broad street for Webber & Stauffer, to cost $200,000.

LEBANON, PA.—Jackson Moving Picture Theatre Enterprises plans to erect new theatre to be known as Jackson.

PHILADELPHIA, PA.—Richard R. Neely has contract to erect one-story moving picture theatre, 40 by 160 feet, at Fairmount avenue near Locust street, for Philadelphia Investment Amusement Corporation, to cost $50,000.

PHILADELPHIA, PA.—Savadove and H. Geston, 511 South Eighth street, have plans by Arnold Mueller, Presser Building, for alterations and one-story brick addition, 41 by 65 feet, to moving picture theatre at northeast corner Franklin and Columbus avenue, to cost about $80,000.

SCOTTDALE, PA.—J. P. Malloy has plans by Howard C. Frank, Second National Bank Building, Connellsville, to convert hotel into three-story brick moving picture theatre, 50 by 100 feet, to cost $40,000.

SUMERSET, PA.—C. P. Pasco, manager Grand Theatre, has plans by E. H. Walker for three-story brick and granite-trim moving picture theatre to be known as New Grand, 57 by 179 feet, to cost $100,000.

MEMPHIS, TENN.—Joe Bloomfield plans to convert Savoy Theatre, 25 by 148 feet, at 49 South Main street for Fred G. Weiss, 69 South Main street.

TIRT WORTH, TEX.—Rialto Amusement Company will convert buildings at Fifth and Main streets, 100 by 100 feet, into moving picture theatre, with seating capacity of 2,000.

TEMPLE, TEX.—W. F. Sonneman, owner leased brick building on Main street, and will spend $15,000 to convert into moving picture theatre.

RICHMOND, VA.—Richmond Woodland Theatre Company, Box 72, Manchester Station, has plans by Charles F. Gillette, Box 945, for an open-air theatre, 600 by 800 feet, with seating capacity of 40,000, entrances of granite, cement walks and steps, ornamental terra-cotta, interior tile, electric lights, etc.

HUNTINGTON, W. VA.—Frank McQuaid and J. E. Shriver have purchased site for erection new theatre.

PRINCETON, W. VA.—W. J. Wysons & Jones, Odd Fellows Building, Charleston, are preparing plans for theatre, to cost $100,000.

RICHWOOD, W. VA.—Charles Halt will erect two-story brick building to replace Star Theatre recently built.

BELAIT, WIS.—Blackhawk Amusement Company, Madison, will open moving picture house.

DELAVAN, WIS.—C. H. Olesm, proprietor Delaine Theatre will erect new theatre.

HARTFORD, WIS.—Schauer Brothers will expend $20,000 to remodel moving picture theatre.

KENOSHA, WIS.—Wisconsin Theatre Company, 228 Milwaukee avenue, has plans by William H. Pryn, 122 Michigan avenue, for theatre, to cost $300,000.

MADISON, WIS.—Madison Realty Company will erect moving picture theatre at North and West streets.

MADISON, WIS.—Marcus Heiman, 639 North Hermitage avenue, Chicago, has purchased site at 216 State street for erection theatre with seating capacity of 1,200.

MERRILL, WIS.—A. L. Robarge will expend $4,000 enlarging Cosmopolitan Theatre.

STURGEON BAY, WIS.—Schultz & Warner have leased Sawyer Opera House and will convert it as first-class moving picture theatre.
Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilities of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY
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1780 BROADWAY, NEW YORK

The repair department of Exhibitors Supply Company, Indianapolis, and the man in charge of some

Simplex's Indiana Distributors Open
New and Well Equipped Establishment

THE past summer marked a new era of a broader service to the owners of Simplex projectors and other equipment in the State of Indiana when the Exhibitors' Supply Company, Inc., took possession of its spacious new quarters at 128 West Ohio street, Indianapolis.

The Exhibitors' Supply Company, Inc., is the exclusive authorized distributor of Simplex projectors in Indiana and also distributes exclusively both in Indiana and the surrounding territory, Transverters, Minusa Gold Fibre Screens, Peerless Arc Controls, National Carbons, etc.

No expense has been spared to make this new equipment center most complete and up-to-date, and one of its outstanding features is the repair department, which has been equipped with the latest type of Simplex tools and accessories.

Underscoby's Supervision

This department is under the personal supervision of E. S. Scobey, who spent considerable time at the Simplex factory in New York, studying the construction and repairing of Simplex mechanisms under the factory experts. This assures all our Simplex users of receiving factory service at all times and a service based on actual knowledge. R. E. Gumm, the branch manager, has been with the Exhibitors' Supply Company, Inc., in his present capacity, for a number of years, and the service he renders the exhibitors in his territory has been largely responsible for the wonderful growth of the Indianapolis office.

M. B. Rains and S. M. Houts act as sales representatives respectively. Their experience enables them to advise and assist exhibitors in every phase of their business.

Manager Gumm extends a standing invitation to all those identified with the industry, to visit his new quarters.

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Brooklyn Meserole and Republic Open with the Latest in Power's Equipment

Two fine theatres, unsurpassed in beauty of equipment, luxury of the fittings and palaces of this country, have just been opened in Brooklyn, N. Y., for a patronage which is of a strictly local nature in neighborhoods having a large population of foreign birth. These two houses will depend upon an extremely cosmopolitan population, and naturally under such conditions, the admission prices will be very low. The claim made regarding the attractiveness of the new houses is not carelessly made and those of faint heart, who are pessimistic about the future of motion pictures as a form of popular entertainment, will do well to go over to the Meserole Theatre, 725 Manhattan avenue, Brooklyn, N. Y., and the Republic Theatre, Grand and Keap streets, Brooklyn, N. Y., both of which opened the week of October 23.

Mesterole Opened October 25

The Meserole opened October 25, with the latest Power's Type-E Projectors and other equipment as fine as money could buy. The heating seats about $1500 and the opening announcement of the management is interesting enough to warrant repetition. "There has been one thought in the minds of the management of the Meserole Theatre—to present the finest productions of cinema-art, in de luxe surroundings, at a price within the reach of all. Enough has been said and written to the effect that the place which the silent drama has won in the hearts of the American public, it is sufficient to note that, in face of business depression and critics for economy, the demand is sustained for this form of inexpensive, satisfying entertainment. The demand is truly amazing. Yet with the growth of the screen industry and the opening of new theatres, the public has begun to discriminate. It is willing to pay for what it wants, and it wants the best. That is why, at the outset, we are putting special emphasis on the policy which will guide the destiny of the Meserole."

Republic Opened October 27

The Republic Theatre, which opened October 27, two days after the Meserole, seats 3,500 and in addition to motion pictures, will present a vaudeville program. Motion pictures, however, are regarded as of prime importance, and the equipment includes three Power's Projectors with Power's G. E. High Intensity Arc Lamps and a Ravin screen. The Republic includes a large number of the successful first-run attractions. The premier "Greeting" of the Republic's management should also be of interest to exhibitors who contemplate building in localities which demand the best at moderate prices. "In giving to the people of Brooklyn this magnificent vaudeville and photoplay amusement center, we anticipate the appealing a long-desired result. This section of Greater New York is worthy of the best, and to that end we offer—the Republic Theatre.

"It is our belief that this temple of amusement is not only the most beautiful in Brooklyn, but ranks favorably with the leading theatres of the world.

Neighborhood Houses

Here are two motion picture houses presenting high types of film entertainment at very low prices to neighborhoods which, until the coming of the silent drama, were without an amusement which had an appeal to a cosmopolitan patronage. At best, such localities had theatres which gave an inferior theatrical performance in structures which were merely poorly lighted and hardly finished amusement halls. The people of these neighborhoods had literally "No place to go but out" for an evening's diversion and pronouncing the chief shopping streets was the evening's relaxation for old and young after a hard day's work. Living for the most part in tiny flats, life was one dull and monotonous for these people and motion pictures have proved a God-send. Regarded merely as places to congregate, such theatres as the Meserole and the Republic, however, have found that in all neighborhoods the best is a profit making enterprise. Better theatres pay, better films pay, better equipment pays and better projection pays.

Recent Organizations

WILMINGTON, DEL.—Thorite Film Process Company, Inc., has been organized with $1,250,000 capital to manufacture films, etc.

WILMINGTON, DEL.—Allied Enterprises, Inc., has been organized with $750,000 capital to manufacture moving picture cameras.

CHICAGO, ILL. — Jerome Amusement Company, 1634 Otis Boulevard, has been organized with $20,000 capital by B. E. Gummer, Harry M. Rosenblum and others.

PANA, ILL.—Higgins Production Company has been organized with $20,000 capital by James J. Gorman, E. F. Seidler and William Higgins.

NEW ALBANY, IND.—Motion Art Corporation has been organized with $100,000 capital by Frank E. Wolfe, Albert M. Bradbon and Joseph N. Moorehead.

BALTIMORE, MD.—Govans Amusement Company has been organized with $100,000 capital by Walter D. Hackman, R. L. Hackman, R. L. Chambers and Joseph W. Starlings.

BOGOTA, N. J.—National Amusement Corporation has been organized with $100,000 capital to conduct places of amusement.

OKLAHOMA CITY, OKLA. — Sunset Photo Play Company has been organized with $100,000 capital.

SHERMAN, TEXAS—Travis Theatre Company has been organized with $10,000 capital by John Paxton and Fred Minton.

SEATTLE, WASH. — Pacific Coast Theatres of Seattle has been organized with $40,000 capital by A. A. Algase and J. Marx.

MADISON, WIS.—Blackhawk Amusement Company has been organized with $15,000 capital by Elmer S. Hall and L. W. Clause.

RICE LAKE, WIS.—Lake Theatre Company has been organized with $80,000 capital by G. E. Miner, C. E. Overby, T. C. Surdson and W. A. Demers.

Changes in Management

GREEN FOREST, ARK.—S. E. Tobin has purchased Majestic Theatre.

WALDO, ARK.—Benson & Todd have purchased Idle Hour Theatre.

BEARDSTOWN, ILL.—Thomas Mochan has sold moving picture theatre and equipment to Jesse Lankford for $8,000.

KANKAKEE, ILL.—Recent purchase of Court Theatre by Majestic Amusement Company, places new owners in control of three leading houses in city.

UTICA, ILL.—B. A. Wormald, proprietor Marquette Theatre at La Salle, has purchased Utica Theatre.

MORCAUTER, KANS.—O. L. Dick has sold Rex Theatre to C. W. Craig.

TRENTON, N. J.—Henry Sensor, Ashby Park, is new manager Trent Theatre and Taylor Opera House.

WILKES-BARRE, PA.—Consolidated Theatre Corporation, Victory Building, 101 Chestnut street, Philadelphia, has purchased Majestic Theatre.

MT. PLEASANT, UTAH.—A. S. Gilbert has leased Kinema Theatre.
The Palace of Calgary
Opened on October 25


The Palace has a seating capacity of 1,968 on two floors and is elaborately appointed. An outstanding feature of the equipment is a magnificent pipe organ.

The manager is Joe Price, who has been manager of the Allen Theatre of Calgary for three years. Mr. Price is succeeded at the Allen by T. R. Tubman, formerly of Ottawa.

The assistant manager is Major Ed. Mulhiet, formerly manager of the Hippodrome at Edmontton, Alberta, who served with distinction in the Canadian infantry and the air force in France from August, 1914, to 1919.

Copley Directs Orchestra

Herbert C. Copley, director of the orchestra at the Calgary Allen Theatre for the past seven years, has taken charge of the large orchestra in the new house. The projectionists are A. C. Foster and Phil Barbour. General supervisor of Allen interests in Western Canada is H. J. Allen of Calgary, who is the treasurer of Allen Theatre, Limited, the parent company.

The opening attraction of the Palace Theatre was "Dangerous Curve Ahead." The comedy was Mark Sennett's "She Sighed by the Sea Side." The theatre was dedicated by His Honor, Lieutenant Governor Brett of Alberta and Mayor Adams of Calgary.

A New $7500 Seat House

for South Charleston

Erection of a six hundred seat picture theatre has been commenced in South Charleston, W. Va., by President Jones of the First National Bank of Charleston.

The house will be of brick and occupy a plot measuring 50 by 100 feet. R. A. Schulte, formerly of McAlpin, W. Va., will be the manager.

Quincy Star Puts Up
A Fine $5000 Front

H. E. Nelson, of the Star, Quincy, Ill., has just installed a handsome new canopy in front of the theatre.

Renco Is Pushing Powers

R. S'Renco, formerly with the United Theatre Equipment Corporation, has taken over the St. Louis agency for Powers products. His recent sales included two new style Powers Cameographs to the Wellston Theatre and the same equipment to the new Lincoln Theatre, Belleville, which recently opened.

LA CINEMATOGRAFIA
ITALIANA ED ESTERA

Official Office of the Italian Cinematograph Union

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November 12, 1921

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FOR SALE—Motion picture camera, 100 ft. capacity, with blown lens and tripod; a tripod with tilting and revolving head; 45 opera chairs, one 62 volt electrical plant complete for moving picture outlet. Address Lyric Theatre, Cambridge, Ohio.


OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirement. J. P. Redington, Scranton, Pa.

CAMERAS WANTED

WANTED—Large Muy camera. The box only, and not the works, need be in good condition. C. H. Clark, 60 Grand Street, New York City.

CAMERAS, ETC., FOR SALE.

PATHIE CAMERAS, in good condition; six magazines, two cases, Illinois car; three tripods; very reasonable. W. Fox, 1 East Fordham Road, New York.

FILMS FOR SALE OR RENT

WILL SELL THE FOLLOWING pictures; some with advertising; all in excellent shape: there's "Hodda Gabler" (starring Nancy O'Neill); there's "Pillars of Society" (starring Henry Waialhal); "Sweetheart Days" (starring Mary Pickford); Shakespeare's "A Winter's Tale"; Jack London's "Martin Eden," a score or more of five and six-reel productions. Write H. Axelbank, 425 Claremont Parkway, New York City. Rare offer! WILL SELL 150 singles and doubles; all assorted; excellent condition; $3 per reel. Trial order will convince you of the excellent Serial-Classic features. L. S. Fisher, 729 Seventh Avenue, New York.

POUR SALE—"Bag Mystery," cartoon serial in 12 reels; also "Secret Kingdom" (21); "The Scarlet Runner" (21); "The Grey Seal" (21); "Seven Deadly Sins" (31); "The Vampire" (27); "Demon's Shadow" (30); "The Liberator" (54); also "Idle Wives" (7); "One Hour" (6); "After the Hall" (8) and "A Million Bid" (6) also large selection other Serials," Features," Comedy," Cartoons," Educational," etc. Guarantee Pictures Company, 130 West 46th Street, New York City.

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You Should Use American Film Printing
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Your negative may be valuable beyond power to replace. At any rate "American" treats them all that way. This is a possible organization, both in proven results and finances.

Before you trust your valuable negative elsewhere, will you let us tell you about our unique guarantee?

American Film Co., Inc.

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One Hundred Sixty-Five Broadway, New York

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"And they asked me how I did it
And I gave 'em the Scripture text;
You keep your light so shining
a little ahead o' the next!
They copied all they could follow,
but they couldn't copy my mind,
And I left 'em Sweating and Stealing
a year and a half behind."

—Kipling.
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Elliott Dexter

"DONT TELL EVERYTHING!"

A SPARKLING comedy of love and courtship.

Satirizing engaged couples much as Cecil B. DeMille satirizes the wedded ones.

With three of the screen's biggest stars in the most delightful roles of their careers.

Directed by the man who made "The Great Moment."

Wait till you see Gloria Swanson's gowns! Wait till you see those sets!

And if it's thrills you want, you'll get them when you see Reid and Dexter, in the polo game, thrown beneath their plunging horses!

Thrills and laughs aplenty—and lots of truths about women and love. The people will come to see it—and come back to see it again!

By Lorna Moon

A Paramount Picture
LLOYD "HAM" HAMILTON
in "The Vagrant"
Produced under supervision of
Jack White

"Ham," with his Hammer, doesn’t leave ‘em a leg to stand on, in “The Vagrant.”

Moving Picture World says: "This two-reel Mermaid Comedy featuring Lloyd Hamilton and distributed by Educational is reminiscent of ‘Easy Street.’ Chaplin’s favorite policeman has the principal part opposite Hamilton. The picture is pure burlesque on the life of a loafer, and has many laughable incidents, chief among them being where Hamilton sends business to a girl selling foot remedies by the simple method of hammering people’s feet."

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"THE SPICE OF THE PROGRAM"

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Goldwyn's Sensation

**Theodora**

Victorien Sardou's Spectacular Drama
Produced by the Unione Cinematografica Italiana

**New York**

"Collect all your 'Ohs!' your 'Ahs!' and your interjections of acute gas- pology and prepare to utter them when you see 'Theodora' at the Astor Theatre. It was a perpetual feast for the eye."

—Alan Dale in N. Y. American

"Theodora" a wonder spectacle. To adequately describe it would tax even the vocabulary of a P. T. Barnum"
—DeFoe in the Morning World

"As a spectacle, this picture is truly magnificent. Most of the Holly- wood products seem like small-town stuff besides this tremendous production from the eye."
—N. Y. Times

"The scenes open with an earth- quake, rush madly on through a chaos of battle, murder and sudden death, and culminate in the most realistic arena scene that ever let very real and obviously scared lions loose on thousands of terrified Italian extras."
—N. Y. Globe

"Outdoing for sheer magnificence, thrills and spectacular splendor any motion picture ever seen here, 'Theodora' offers a new film sensation."
—Evening Mail

"There is always room for one more, it seems, especially at the top. 'Theodora,' presented by Goldwyn last night, holds the altitude at the present writing."
—Evening Sun

"It is through its stupendous set- tings, far exceeding anything seen here before, that it is likely to become one of the sights of New York."
—N. Y. Herald

(This is the first review from Cleveland received in time to catch the press)

"One cannot over-praise this film, in fact, cannot adequately describe or criticize it. It is beyond anything that I expected from producers of films for years to come. A triumph, and not only a triumph of cinemato- graphy, but an alluring, remarkable play that does not permit interest to flag during eleven reels.

Palaces, circus, spectacle, tumult of huge mobs of people, all are splendidly represented in a manner that will exhaust your adjectives of sur- prise and appreciation. It is believed that it will score the American record for receipts."
—Archie Bell, Cleveland News

**Detroit**

"Griffith is out-Griffithed. Holly- wood is made to look like a child's paste-board town"
—Detroit Free Press

"And if it cost three million dollars to achieve the amazing succession of trip-hammer punches such as one sees in this production, all I can say is that it looks like a full moneys' worth."
—Detroit Journal

"Nothing so dramatic has been seen in motion pictures, and almost alone this would be enough to stamp the Italian production as one of the most unusual that has ever been produced."
—Detroit News

"In 'Theodora,' master photoplay, the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American film producers of the day."
—Detroit Evening Times
Playing in all cities at $2.00 top, "Theodora" will open in Chicago, November 11th at the La Salle Theatre—in Boston, November 21st, at the Shubert Theatre

Pittsburgh

"Gorgeous is a word frequently used by those who would describe dramatic scenes whose magnificence has pleased. The word is much too weak to adequately fit the settings of this production."

—Chronicle Telegraph

"Most stupendous scenes ever thrown upon the screen. Rita Jolivet is adorable."

—Pittsburgh Post

"It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in the 'Birth Of A Nation.' It is more spectacular than 'Civilization' and its love theme more impressive than 'Broken Blossoms.'"

—Pittsburgh Sun

‘Theodora’ is the most satisfying screen spectacle and sets a mark of excellence.

—Gazette Times

A Few Trade Opinions

“Theodora” has been selling out right along. You leave the theatre bewildered, and it takes some moments to compose yourself to picking out the “smash” of the production, and then you are embarrassed by a confusion of choice, for there are so many big passages one can set down only a few.

—Variety

Impossible to do justice to this stupendous picture. It seems incredible that the camera could have visualized all this grandeur, this tumultuous, whisking, riotous action. The silence was broken only by fervent outbursts of applause . . . The picture will net a fortune. The whole country should be given an opportunity to see it.

—The Billboard

“This massive spectacle dwarfs other achievements of its kind.”

—Motion Picture News

‘Theodora’ is magnificent, an epic of the screen.

—Moving Picture World

“As a money-maker for exhibitors it is sure to be as big an attraction—or bigger—than any of the spectacle productions yet offered to the American buyers.”

—Variety
Down through the ages love and jealousy have fought for power. In the conflict men and women have reached the heights of sublimity, or have been hurled headlong to oblivion.

"The Lure of Jade" in climax on climax, unfolds a story of deepest love, violent hate and spiritual sacrifice.

In the difficult role of Sara, a woman whom sorrow and tragedy at first make bitter and unrelenting, but whose greatness of soul eventually conquers, Pauline Frederick stands resplendent.

No other woman of the stage or screen could have successfully interpreted this "enigma woman" and kept the love and sympathy of her audience.

A visionary creature of the author's imagination, Sara steps forth a living, vibrant woman who will remain as deathless as "Camille," as matchless as "Carmen" or "Cho Cho San" in "Madam Butterfly."

As a further example of R-C ideals, an R-C picture that will live long in your memory, you are invited to see Pauline Frederick in "The Lure of Jade."

Presented by
R-C PICTURES
Mary Pickford as "Dearest" and Cedric - the perfect dual role

MARY PICKFORD
in "Little Lord Fauntleroy"

From Frances Hodgson Burnett's famous story

A story of mother-love and sacrifice: based on the famous book millions have read and that appeals to youth and age alike; a sweetly dignified mother and an impudently rollicking but courageously real boy; a dual devotion that brings tears and smiles; a picture that delights and thrills.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT
"It is a wonder that is has not been advertised as a million dollar production, for it must have cost a fortune to do what they have done in the way of laying railroads and bridges in the frozen North. And it couldn't possibly be faked. There is a lot of humor in the picture in spite of its serious nature. It is an extremely interesting picture, and the scenes in Alaska are magnificent. If you like Rex Beach you will like this picture. The whole cast is good."

Harriette Underhill, in the Tribune.

"A Rex Beach story usually is as bracing as the morning plunge into a cold tub. This one is no exception. 'The Iron Trail's' fate turns on the melting of the Alaskan glaciers and the effect is breath-taking."

Suzanne Sexton, in the Morning Telegraph.

"The producers have lavished upon it much in the way of atmosphere and background. This picture has action, with interpolations here and there of the Alaskan intrigue and far North bravery, heroism and romance."

Quinn Martin, in the Morning World.

"There are many thrilling scenes of the breaking up of the ice in 'The Iron Trail' which you can enjoy without a doubt."


"'The Iron Trail,' a railroad tale, sweeps along with something of the irresistible force that is rushing down on the railroad bridge being built by the hero and threatens to shiver the timbers of the bridge and the hero, too. As this is a Rex Beach story there are naturally fights, this time by the wholesale and in job lots. In the general Free-for-all the skirmish takes place mainly with picks and shovels; and it has a good deal of the spirit of the first battle of the American engineers in France."

Critic for the New York Herald.

"All romance is not concerned with the love of a man for beautiful heroines. There may be romance just as virile in the achievement of ambition, the organization of a great business, or the building of a railroad. 'The Iron Trail' pictures the heroism and the thrills involved in performing the last named task in Alaska. There are many thrilling scenes in the picture. The cast is a competent one."

Critic for the New York Globe.

"Every new photoplay drawn from Rex Beach sources has become a cinema event and 'The Iron Trail' is no exception. It is sometimes thrilling, sometimes appealing, and always an interesting story."

Critic for the New York Sun.

"The picture holds one interested throughout. The ice floe is well stimulated; its excitement sustained. It has a background for desperate deeds, hatred and intrigue. The photography throughout is good, the stage directing is artistic."


BENNETT PICTURES CORP. presents a picturization of REX BEACH'S famous Alaskan railroad novel "THE IRON TRAIL" Directed by R. William Neill Scenario by Dorothy Gardum Photography by Ernest Haller Cast includes WYNDHAM STANDING • THURSTON HALL • REGINALD DENNY and ALMA TELL UNITED ARTISTS CORPORATION MARY PICKFORD • CHARLIE CHAPLIN • DOUGLAS FAIRBANKS • D.W. GRIFFITH HIRAM ADRON, PRESIDENT.
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From the poems of Will Carleton
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A brilliant satire---
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IN KING ARTHUR'S COURT
staged by EMMETT J. FLYNN

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By Hiram Percy Maxim
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A new type of cinedrama
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A super-special, astounding in theme and execution
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Greatest of Western pictures
ZANE GREY'S
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Staged by EMMETT J. FLYNN
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"If Universal can give us pictures as good as this at half of what others ask, who gets the difference?"

Who gets the difference?
Who gets the difference?
Who gets the difference?
Who gets the difference?
Who gets the difference?
Who gets the difference?
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BUYERS of the rights to Independent productions will recognize in "Shadows of Conscience" a subject of tremendous booking possibilities. It is big enough to "shelve" any current feature release; it is truly a "special" attraction—demanding direct and intense exploitation.

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IT'S AN AMERICAN CLASSIC
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By Reginald Denny
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An adventuresome story of sweeping action and passionate romance, actually produced in Porto Rico and portrayed by a remarkable cast which includes Ruth Clifford, Reginald Denny, Fred. Turner, Huntley Gordon, Ernest Hilliard, Margaret Fitzroy, Paul Doucet, Catherine Spencer, Carl Axzell and Margaret Seddon. It will make a big hit with your patrons.

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Next Offering
"The Man of Stone"

By John Lynch and Edmund Goulding
Scenario by Lewis Allen Browne; Directed by George Archainbaud

A Drama of Cities and Deserts
INSIDE DOPE

I Wuz just put wize dat my pitchur Gus Edwards school dayz will be redy for the big theaters krismus week. De ya are gonner have 100 printz redy so that 100 big townz kan show it at der same time. Gee wont dis be a treet for der kidz kause dey have no school all dat week. Dey guy wot rites foist gets der pitchur.

P.S. Wesley Barry

Marshall Neilan lent me 2 der Warner Bros. fer diz pitchur its a peach kause Harry Rapf made it and Bill Nigh directed it.

SUM PITCHUR
Pre-view Presentation
Gus Edwards' "School Days"
featuring
Wesley Barry
By special arrangement with Marshall Neilan
Tiger room, Sherman Hotel, Chicago,
Sunday evening November 27th, 1921.
Astor Hotel, New York City,
Thursday evening December 1st, 1921.
Seats by reservation only
First run Exhibitors desiring
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It Is Truly GREAT

Many Big Theatres Have Already Booked It For Extended Runs
Available to All Theatres

NOW

and it will sell itself

Mabel Normand

LY O"

Prints and Advertising Now Ready

Directed by F. Richard Jones

Distributed by
Associated First National Pictures, Inc.
"One of Her Finest Pictures!"

That's what The New York Morning Telegraph says of the picture that is fascinating Broadway and piling up big box-office receipts at the New York Strand. Read what the critics say:

STAR IS RADIANT
"The Wonderful Thing" is a radiant Norma Talmadge in a photoplay which the screen-wise Herbert Brenon has adapted and directed with more than his accustomed skill. One of the finest things she has done. Never more beautifully gowned or more attractive. Plenty of action, good settings and a capable cast."
—New York Morning Telegraph.

SPLENDID PORTRAYAL

STAR CAPTIVATING
"Miss Talmadge is as pretty and captivating as ever."
—New York Globe.

WINS PLAUDITS
"Norma Talmadge in a play which won plaudits on Broadway." —New York Telegram.

EXCEPTIONAL CHARM
"Miss Talmadge has great charm, emotional beauty, a peculiar intelligence and distinct personality." —New York American.

STAR IS WONDERFUL
"Miss Talmadge shows a wonderful vitalizing force."

Joseph M. Schenck
presents

NORMA TALMADGE

in

The Wonderful Thing

Adapted from the play of Lillian Trimble Bradley
by Herbert Brenon and Clara Beranger
Photographed by J. Roy Hunt
Settings by Ben Carré
Directed by Herbert Brenon

A FIRST NATIONAL ATTRACTION
The Hue and Cry

A MAN of experience and importance in the field of moving pictures—we refer to Mr. P. L. Waters, head of Triangle—in speaking at a luncheon of the Vigilance Committee held last week, took exception to the oft-repeated statement that we are an infant industry. He pointed out that he personally had been identified with moving pictures for a matter of twenty-five years, and that today under proper guidance it was as substantial a business as any in the land.

We believe that what Mr. Waters said is true. We are not an infant industry, but we have not grown old enough and we will never grow old enough to escape the necessity of eternal vigilance against the forces and the influences which will destroy us if permitted to go unchallenged. Our chief danger at the present time lies in the hue and cry which is raised on every possible occasion by those within our own business.

Class hatred is a danger which grows greater as the propaganda of distrust is wider spread. There is no sound reason on earth for enmity between the wholesaler and the retailer in our business any more than there is in any other business. The exhibitor is a showman with the business problems of a showman. The producer and distributor are showmen with the same problems, but with the added burden of initial investment and the inevitable risks of production. No exhibitor can survive without a supply of pictures with public appeal. No producer or distributor can survive without the market provided by the picture theatres.

There is every reason why the wholesaler and the retailer should work in harmony, even though the principles of barter and trade are a part of the situation. The maker and marketer of pictures wants, as a business man, to get as much as he can for his product. By doing he is able to continue in business and to recoup on a good product the losses that come with a poor product.

The exhibitor is entitled to buy at as low a figure as he can secure and he wouldn't be a business man or a showman if he didn't. This is the only point where the exhibitor is arrayed properly against the producer and distributor, and it is a point of business. There is no reason for hatred or for distrust, and each must deal fairly if both are to continue in business. A fair as against an excessive price on the one hand, a fair as against a give-away price on the other hand—this is just plain business.

In the other problems of business relationship there is none that cannot be adjusted and set right, if, in a cooperative spirit, the two sides will sit down, and thrash it out. The grandstanding, the cries about oppression, the eternal mouthing about the faults, or the supposed faults, of others, tend only toward chaos and a disruption of the business relationship of the two sides. The man who adds to this hue and cry is helping to destroy the great business of which he is a part. The man who listens to the demagogue and the trouble-spreader is a victim, not a patriot.

Let each concern himself more about his actual business and turn a deaf ear to the political side of our internal affairs. Politics within is of no real importance or value to the business exhibitor. The hue and cry is started and sustained only for politics and it is at once as dangerous as it is ridiculous.

Mr. Waters is right. We are not an infant industry, and we are already grown old enough to use common sense in our business relationships.
**High Spots in the Week's News**

- New tax law benefits industry in many ways.
  - Charles Urban to get out official screen publication for the M. P. T. O. A.

  William A. Brady's eight-day campaign wins many new friends for the industry.

  Elmer Pearson reports that agricultural communities find theatres a little too costly.

  George Randolph Chester forms company to make two big features each year.

  Capitalization represented by the week's incorporations in New York State totals only $71,000.

  James H. White, secretary of the Film Stock Company, is held responsible for a judgment of $218 obtained against the company by Lester Soman.

  Depression in rubber affects picture houses in British Malaya.

  September exports total 12,000,000 feet of film worth $500,000.

  A. M. P. A. annual dinner and installation of officers the usual success.

  William Brandt, president of the Theatre Owners' Chamber of Commerce, has invited J. D. Williams, manager of Associated First National Pictures, to discuss First National policies on November 22.

  Harry Garson arrives in New York to discuss production details with Equity of new Clara Kimball Young pictures.

  Franklyn Backer heads company to distribute series of twelve productions supervised by G. M. Anderson.

  Pathe reports new Ruth Roland serial for January 1.

  R-C Pictures plans big advertising campaign in "fan" magazines.

  Universal promises series of short reel features based on the experiences of newspapermen.

  Great Britain "falls hard" for Jackie Coogan pictures.

  Hodkinson gets Charles Urban "News Special" for Disarmament Week.

  Pathe obtains "The Power Within," made by Producer-Achievement Films.

  "Fightin' Mad" will be a Metro picture for December.

  Vitagraph lists two specials and other pictures for release before the New Year.

  Director Sidney Franklin will remain with Norma and Constance Talmadge.

  Universal to open night school at its West Coast studios.

  Changes in personnel of Hodkinson field force are announced.

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**Scenes from "First Love," Starring Constance Binney, and Released by Realart**
Industry to Benefit from New Tax Law; One Big and Several Slight Concessions

With one big decision in its favor and several slight gains registered, the tax bill just passed by the Senate is more favorable to the moving picture industry than any revenue law contemplated since the beginning of the war. Both in sections of the bill directly affecting the industry and in such other provisions as the transportation taxes and miscellaneous changes have been made which will materially lighten the burden of taxation. In the following paragraphs these provisions are outlined in order that readers of Moving Picture World may secure a complete picture of the bill adopted by the Senate.

Passed by the House of Representatives on August 20, the tax bill was introduced in the Senate on August 22 and immediately referred to the finance committee, which worked upon it all through the September recess. The bill was reported by the committee late in September and has since been almost continuously before the Senate. The bill just passed, therefore, represents ten weeks of hard work on the part of that body.

In the course of its consideration, the Senate not only made numerous amendments to the bill as passed by the House but entirely changed its form, providing what will be known as the "Revenue Act of 1921" instead of a group of unrelated amendments to previous revenue laws. The measure now goes to conference, where attempts will be made to arbitrate the differences between the House and the Senate and to provide a compromise bill for final passage.

The most important feature of the Senate bill, from the point of view of the moving picture industry, is the elimination of the 5 per cent. tax on film rentals provided for in Section 90 of the present law. As passed by the House, no action was taken toward repealing this tax, nor did the finance committee originally contemplate its elimination. Strenuous work on the part of representatives of the industry, however, finally proved successful in changing the attitude of the committee, and during the discussion of the bill on the floor of the Senate it was announced that the committee had determined that the rental tax should go.

The impossibility of securing the repeal of the admission tax at this time was recognized while the bill was still before the House, and the industry contented itself with working for the introduction of less important changes which would modify Section 800. Several of these proposed changes were adopted by the Senate, the bill as passed by that body providing for the exemption from tax of admissions of 10 cents or less, and relieving community theatres from the necessity of collecting any admission tax. It is also provided that no admission tax applies to performances the proceeds of which inure exclusively to the benefit of religious, educational or charitable institutions, societies or organizations, or to the benefit of any post of the American Legion or the woman's auxiliary thereof. These changes effective from January 1, 1922.

No change is contemplated in either the House or Senate bills in the seating capacity tax on theatres.

In addition to these direct taxes, the industry will benefit by the changes made by the Senate in other directions, principally in the repeal of the transportation taxes. The House bill provided for the elimination of these levies, but the Senate promptly contemplated their retention. The committee later decided to repeal them in part on January 1, 1922, and in full on January 1, of the year following. Before adoption of the measure, the Senate voted to repeal them in full on January 1, next.

The elimination of these taxes will save the industry considerable money in the aggregate. Freight shipments since the war have been taxed at 3 per cent. of the transportation charges, express packages have been taxed at the rate of 1 cent on each 20 cents or fraction thereof of the charge, and parcel post matter has been taxed at 1 cent on each 25 cents or fraction thereof of the postage charge. The last two taxes have been the heaviest burden upon the moving picture industry, being almost the exclusive means of transportation for films, paper, etc. Much of this matter has been shipped by parcel post since the war, which bore a slightly lighter tax than express matter.

The industry also benefits from the repeal of the taxes of 8 per cent. on personal transportation and on Pullman accommodations. In connection with its action in this matter, the Senate included in the bill a provision under which will be refunded the tax collected on such portions of mileage books and other tickets as may be unused on January 1, 1922, when the repeal becomes effective.

The tax on telegraph and long-distance telephone messages is continued under the Senate bill.

Producers and exchanges will benefit materially from the provision permitting business men to deduct from their income all sums spent for board and lodging while on the road in pursuit of a trade or business. This will apply not only to all salesmen on the road for the exchanges, but to others in the industry whose work requires them to travel from point to point.

The industry also is interested in the action of Congress on the question of corporation income taxes. Both houses provided for the repeal of the excess profits law, but whereas the House believed that the revenue lost by this action could be

Michigan for Simultaneous Release Plan

Practically every exhibitor in Michigan with a theatre in any one of the fifteen key cities is unanimous in declaring in favor of the simultaneous release plan on big special productions, which has been in vogue in this section for the past two months, introduced by two different exchanges.

Not only is the simultaneous release plan of benefit to the exchange in clearing up all of the first runs in the state at one time and paving the way for the immediate release of the special to the smaller towns, but it gives the exhibitor in the key towns an extraordinary selling argument and a world of publicity cemented together that he would not get otherwise.

Here are what two leading men in the industry in the Michigan section, one an exchange man and the other an exhibitor, say about the simultaneous release plan:

Ed W. Bently, general manager of the Butterfield Circuit: "Naturally I would be for the simultaneous release plan because we have a chain of a dozen or so first run houses and the publicity that we could get from a concerted drive would be wonderful music to the box office. However, I believe it is a great idea for the exhibitor with one theatre because he has the advantage of playing the picture even with any other town, no matter what the distance in his territory."

Harry Ross, division manager, Paramount: "We get fifteen or more first run key town accounts through in one smash with the simultaneous release plan, and we manage to give them better service, at least insofar as advertising is concerned. And the advantage of this idea to the small town exhibitor cannot be overestimated. Think what it means to a fellow who, maybe, used to pay $850 rental for a special? Instead of waiting a year or more, he can now play it any time he wants."
offset by increasing the corporation tax from its present rate of 10 to 12½ per cent., the Senate believed that a rate of 15 per cent. would be necessary, and it will be necessary for the conference committee to determine which of these rates is to be finally adopted. The present law provides an exemption of $2,000 for all corporations, but the Senate, under another amendment, limited this exemption to corporations with a net income of $25,000 or less.

Income Tax Changes

Readers of Moving Picture World are familiar with the income taxes through the reports in the daily newspapers, but a few words regarding these sections will not be amiss. The old saying that two can live cheaper than one is borne out to some extent by the new tax bill, which increases the exemption of heads of families with net income of $5,000 or less from $2,000 to $2,500, and increases the exemption for dependents from $200 to $400, while making no concessions whatever in the exemptions allowed single persons, who will have $1,000 exemption as at present.

The rate of tax is to be 4 per cent. on the first $4,000 and 8 per cent. on all income in excess of that sum, with surtaxes on all income in excess of $6,000. As passed by the House, the maximum rate for these surtaxes would be 32 per cent., but the Senate bill provides a maximum of 50 per cent., this being another of the points to be negotiated in conference.

With the House and Senate bills before it, the conference committee, composed of five members each from the House and Senate, is called upon to produce a third bill, representing an agreement on all sections not identical in the bills as passed, which will be submitted to both Houses for approval. Probably more than a month will elapse before the conferees finish their labors, so that their report cannot be expected until after the beginning of the regular session on December 5.

Dissatisfaction Continues

The path of the conferees will be anything but rose strewn. Members of both bodies have expressed dissatisfaction with certain provisions of the bill and have announced their intention of fighting for a change both in conference and when the conference bill is submitted on the floor. It is likely that the measure will not be ready for the President’s signature until the end of the year.

Western Pennsylvania Exhibitors’ First Rally a Success

The first big rally and luncheon meeting held by the Motion Picture Theatre Owners of Western Pennsylvania in the Fort Pitt Hotel, Pittsburgh, at noon, Friday, November 4, was a successful affair in every respect. A crowd of about eighty local exhibitors, as well as several distinguished visitors and speakers, was present. After luncheon was served, a meeting was held, that for spirit, pep and interesting talks has probably never had its equal in a meeting of this kind in the Steel City. A spirit of good fellowship was preeminent, and many of the exhibitors present pledged themselves to do all in their power to bring new members into the fold.

Toastmaster Michael Rosenbloom, of the Majestic Theatre, Charleroi, opened the meeting with a few brief remarks, in which he stated that it was a source of great pleasure to him to see the men gathered together—“all for one, and one for all”—and that he hoped the future would see more meetings of this kind. He then read a telegram from Jerome Casper, president of the organization, who is in Erie, and was unable to attend the meeting. Mr. Casper’s telegram was as follows:

“Sincerely regret my inability to be with you. Opening of Perry Theatre necessitates my presence here. Am thoroughly in accord with action members may take. Co-ordination will achieve success in our undertakings. As Fairbanks says in ‘The Three Musketeers,’ ‘All for one—one for all.’”

Mr. Rosenbloom then introduced Denny Harris, chairman of the board of managers of the M. P. T. O. of Western Pennsylvania. Mr. Harris made an interesting talk, and gave his listeners much food for thought. High lights in his speech were:

“Preparations are being made to amend the building code laws, which would enable clubs, schools, churches, etc., to put on entertainments, including motion pictures, without an operating booth or licensed operator. If these laws would be passed, it might mean ruin to our business. Let the films be shown in theatres where they can be shown well and with safety.

“And right now is the time to fight the daylight saving law, which necessitated the closing of a large number of theatres in this section during the past summer. And then when they reopened in September, it was like organizing a new business. If Pittsburgh defeats the law, the surrounding towns will also follow suit. Let’s get together, and fight this thing to the end, before more of us go into bankruptcy.”

Mr. Harris also made a stirring appeal to the exhibitors to fight for the repeal of the music tax, and told of the difficulties encountered in placing the repeal of the 5 per cent. film tax before the Senate Finance Committee at Washington.

The next speaker, Prof. John G. O’Connor, representing the Knights of Columbus Evening School, explained briefly the purposes of the school in giving free instructions to ex-service men.

Joseph C. Marcus, attorney for the organization, told of its rapid growth. He said that it was only last spring they were struggling to form an organization, and that now they are a strong legalized body.

The last speaker was Dr. Francis Holley, of Washington, D. C. Dr. Holley is director general of the Department of Public Service, Motor Picture Theatre Owners of America.

Fred Herrington, executive secretary, urges all exhibitors to become affiliated with the organization, as it is only by the united efforts of all that big things can be accomplished. There is an application blank printed in each issue of the Bulletin for the convenience of the exhibitors. It is your duty to sign and mail this blank at once.
Bankers Join in War on Wild-Cat Stock; to Keep Tabs on Fly-By-Night Promoters

The assurance of active co-operation by bankers in a campaign to protect the public against investment in wild-cat film promotion schemes has been secured by the vigilance committee of the National Association of the Motion Picture Industry.

At a meeting on November 4 of the newly organized vigilance committee several prominent bankers attended and pledged their aid in a concerted move to drive from business the fly-by-night picture company promoters whose activities have cast a stigma upon the motion picture industry.

The proposed organization immediately of a staff of practical investigators to keep tabs on film promotion schemes was also announced at the meeting. One such investigator will be chosen in each important city of the United States and will act as a direct representative of the vigilance committee. New film ventures in any part of the country will be investigated locally and reports forwarded to the vigilance committee at the National Association headquarters, 1520 Broadway.

Co-operation of the bankers will be effected through the American Bankers Association and the Investment Bankers Association of America. Reports on specific promotions of a questionable character will be filed with both of these organizations for action by their proper committees.

The extent to which the public has been victimized is evidenced by figures presented at Friday’s meeting showing that during the past year $250,000,000 in questionable film stock was offered to the public and more than $50,000,000 actually invested in worthless securities of this character.

"There is being perpetrated throughout America a gigantic swindle," said Chairman M. J. Quigley. "The motion picture has provided unscrupulous promoters with the greatest bonanza they have ever known. Our committee has information which indicates that this wholesale swindle in the sale of stock of film promotion schemes is not confined to any one section of the country. Our aim is to put a stop to these activities so far as possible. In order to assure the success of this vigilance work, we need the co-operation of the banking interests and for that purpose we have today invited several prominent bankers to attend our meeting."

Brady Urges Respect

In announcing the contemplated appointment of an investigating committee to act as an adjunct of the vigilance committee, with representatives in twenty-five important cities, Chairman Quigley said he believed such a plan will greatly enhance the effectiveness of the vigilance work.

William A. Brady, president of the National Association, was another speaker at the meeting. He said the bankers should take the motion picture industry more seriously; that while a great amount of bogus film stock has been floated in this country, the motion picture industry is not alone in this respect—that almost every industry has been afflicted with the wild-cat promoters—that the automobile a few years ago was looked upon as a wild-cat industry and the same was true of the phonograph.

"The bankers of this country should realize that the motion picture has be-

Scenes from different episodes of Ruth Roland's new serial, "White Eagle." Released by Pathé Exchange, Inc.
come a wonderfully important part of American life; that it has come to stay and that under the guidance of honorable and efficient business men it is rapidly attaining an even balance and will shortly be comparable with any of the older and most substantial industries of this country. The vigilance committee has a great work before it. The leaders of the motion picture industry will stand solidly behind this committee and will earnestly endeavor to put behind prison bars anyone who imposes upon the investors of this country.

_Fifty Millions Lost_

"Last year the public was stung to the tune of more than $50,000,000 by fraudulent movie stock promoters. With alluring prospectuses of sudden wealth by investment in the production of motion pictures, these sharpshooters who operate on the outer fringe of the movie industry, have gathered a golden harvest at the expense of thousands of credulous persons, most of whom will never get back a nickel of their investment.

These unscrupulous promoters have done the picture industry grave harm by discrediting reputable companies which have been built up to a solidly substantial basis through years of development by men thoroughly experienced in the making and distribution of pictures. Trading upon the successes of these well established companies, the wild-cat promoters have found easy prey, not only among the widow and orphan class, but among business men who have listened to their siren song and sunk their savings into hopeless mushroom production schemes, sponsored by derelicts of the film industry or by men who have had no experience in the highly specialized craft of making profitable motion pictures.

"The retiring vigilance committee last year investigated companies whose capitalize was in excess of $250,000,000 and thwarted many flagrant attempts to victimize the public. With the co-operation of the banks, the present vigilance committee, I am sure, can rid the country of these Wallingfords of the picture industry and save the public from further foolhardy investment in picture enterprises which have no possible chance for success."

_Must Be Eliminated_

Arthur James, editor-in-chief of Moving Picture World and a member of the committee, said that the industry is deeply concerned in ridding itself of skyrocket promotions.

"The responsible element in the industry suffers greatly by the unscrupulous methods of these promoters," he said. "There is no room in the business for such irresponsibles. It is not alone in the promotion of so-called production companies that these abuses occur, but also in the promotion of studios which may look well to an inexperienced public but may be so geographically located that they are utterly useless. Of course this fact is not understood by the unwary and the vigilance committee should concern itself with this phase of promotion as well as that of bogus production enterprises. At the same time we must not interfere with any new legitimate companies that may be organized. It is not fair or desirable that any such organizations of a legitimate nature be interfered with, so that the utmost care must be exerted by our committee in the handling of this delicate situation."

Other speakers were Thomas J. Reynolds, vice-president of the National City Bank; G. B. Walker, of the Public Relations Commission of the American Bankers' Association, and John Young, of the National City Company.

_Bankers Speak_

Mr. Reynolds said that the importance of this vigilance work was fully appreciated by bankers throughout the country as well as by all business men, and suggested that the vigilance committee work in harmony with the American Bankers' Association and the Investment Bankers of America. Mr. Walker assured the committee that the American Bankers' Association would gladly accept reports on questionable film enterprises and would handle such information through their regular channels. Mr. Young gave assurances of hearty co-operation.

A. P. Michael Narlian, secretary and general counsel of the Los Angeles Film Board of Trade, was another speaker. He described the present conditions on the West Coast and said that the outlook there is greatly improved.

P. L. Waters, chairman of the executive committee of the National Association, said that part of the responsibility for victimizing the public with questionable film securities lies with the bankers and brokers themselves.

Jack S. Connolly, Washington representative of the National Association, told the committee that it would be well to investigate some of the motion picture schools which have sprung up in several sections—stock in such enterprises being offered the public. He was assured that this matter would be investigated by the committee.

The members of the newly organized vigilance committee are Martin J. Quigley, editor and publisher, Exhibitor's Herald, chairman; Nathan Vidaver, general counsel of W. A. Brady Picture Plays, Inc., counsel; J. W. Alicoate, Wil's Daily; Paul Gultick, Universal Film Manufacturing Company; Arthur James, editor-in-chief of Moving Picture World; William A. Johnston, editor of Motion Picture News; Louella O. Parsons, motion picture editor of the Morning Telegraph, and C. L. Yearsley, president of the Associated Motion Picture Advertisers.

Max Linder, whose latest comedy, "Be My Wife," is going over well, has selected a name for his new one, a burlesque on "The Three Musketeers." It is to be called "The Last of the Musketeers" and will be a two-reel Goldwyn release. Camera work will start within a week at Universal City. In the all-star cast for this comedy will be Bull Montana as Richieu; Jack Richardson as the King, and Max, himself, will play D'Artagnan. He is ably qualified to play as he is a champion swordsman.
A CAMPAIGN of enlightenment, with speakers at Chautauquas and lyceums throughout the country, is urged by Frank J. Rembusch of Indianapolis to get the facts of censorship and other great problems of the motion picture industry before the public. He says that by work of this character, public sentiment for the industry can be quickly crystallized as an offset to the damaging influence of professional reformers who have exploited the ill side of pictures so vociferously.

In a letter to Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, Mr. Rembusch pays a glowing tribute to the work of William A. Brady as a fearless champion of the industry’s cause and suggests that Mr. Brady is the logical man to carry the industry’s message to worthy people wherever possible in an enlightening crusade to further the good of the motion picture business.

Mr. Rembusch’s letter was inspired by the result of Mr. Brady’s recent visit to Indianapolis during which he appeared before the Indiana Indorsers of Photoplays, Parent-Teachers’ Association and clubwomen of Indiana, told them of the industry’s accomplishments and its difficulties and urged their cooperation in the solution of its problems. Mr. Rembusch was greatly impressed by the reception accorded Mr. Brady and described in his letter what occurred at the conference. His letter was as follows:

Rembusch’s Letter

“Enclosed find a few clippings of Mr. Brady’s visit to Indianapolis. These only faintly outline the wonderful lasting good his campaign accomplished. In a beautiful way he expressed the appreciation and regard of the industry to the Indiana Photoplay Indorsers, for their friendly attitude and help in furthering and encouraging good pictures, and their great help in the anti-censorship fight during the session of the recent legislature. “The most representative clubwomen of Indiana attended the several meetings. It was a most notable gathering. Mr. Brady was everything. By his cordial friendly manner, every heart went to him. The ladies fairly mobbed him. He represented the industry in such a substantial and dignified manner that we exhibitors present were glad to be in the business. There was just something about the whole affair that can’t be told in words.

“In one minute by his marvelous wit his hearers were convulsed with laughter; in another they were holding their breath in attention by his serious defense of our industry. It was Brady at his best, and that means incomparable. He is a giant when he is at his best, we all must admit. We hope he enjoyed his visit here.

“Robert Lieber and Gus Schmidt gave a dinner in his honor at the Athenaeum, and had all the downtown exhibitors present. Everybody was friendly. He was with us only a few hours, and the notice of his coming and stay was so short, or we might have had a greater gathering. We only made good use of him, and he was about worn out, making one address after another.

“This is the kind of work that counts. We should send out speakers. Someone should be on the lecture platform in Chautauqua or lyceum work telling the good side of pictures. The public only gets the ill side. We should get our story to worthwhile people.

“Brady—Yes—Great!—in a few months there should be a wonderful change. He has his heart and soul in the work of furthering the good of the motion picture business. He plays no favorites, fears nothing if he thinks he is right.

“Do get the idea into the minds of your people that we must make friends of influential people during leisure time so that they will help us when the fanatic and reformer try to destroy us during periods of legislative work.

“We are all very glad of Mr. Brady’s visit. The ladies keenly feel that the industry paid them a great compliment by his visit to them. Mr. Brady made a lot of friends for us, himself and the industry. We thank the National Association for sending him, and hope he will return again and stay longer.”

The newspapers of Indianapolis gave much space to the meeting of educators and clubwomen at which Mr. Brady outlined the evils of censorship and set forth the good which was being accomplished through the medium of the screen. In an editorial following the meeting the Indianapolis News said in part:

“William A. Brady, president of the National Association of the Motion Picture Industry, yesterday told members of the Indiana Indorsers of Photoplays, Parent-Teacher Association and others that since last March, when the motion picture producers started to purge the industry of lawless producers, 90 per cent. of the objectionable features of the films have been eliminated. This is a remarkable improvement, and adds force to Mr. Brady’s arguments against public censorship of the films by state boards.

Picture Hold Strong

“In taking the stand that the movies cannot be stopped, Mr. Brady raised the question as to why any producer should believe that any one expects to stop the movies. Few persons believe that the motion picture will lose its attraction for the great mass of people. Its grip upon the primitive man’s love for a story, in pictures is too strong. Instead of losing its hold upon the interest of the people, it is likely to strengthen its hold, for any one with a discerning eye who has observed the machinery of the average motion picture drama knows that the producers have only begun to exploit their medium.”

Prince Ferdinanda Pignapelli, of Italy, became a movie actor when he visited the Marshall Neilan studio, and under the direction of the producer tried his abilities in registering joy, hate, sorrow and other emotions demanded of the movie actor. The Prince showed particular interest in the antics of Wesley Barry, peaked star of the screen, in enacting some scenes for "Penrod," now being produced at the Neilan studio. Another thrill was afforded the Italian Royalty when Wesley offered some burning feats on his pony.

Reformers Defeated in Maryland

The Blue Law reformers have been repudiated in Maryland. Their pet candidate for the legislature, Dr. Howard A. Kelly, was defeated on November 8 by an overwhelming majority.

Dr. Kelly is well known there as a reformer. He has on many occasions endeared himself to the Blue Law advocates by hurling verbal brick-bats at Sunday picture shows. In his campaign off election to the legislature, Dr. Kelly was sponsored by the Lord’s Day Alliance.

Another candidate for public office in Maryland who was unfriendly to the industry was State Senator Oliver Metzerott. He was the Republican candidate for state controller and was decisively defeated.
MARION DAVIES

Starring in "Enchantment." Released by Cosmopolitan
Why Tell It When Everybody Was There, for Who Did Miss the A. M. P. A. Affair?

By FRITZ TIDDEN

THE sixth annual, series B, irregular dinner of the Associated Motion Picture Advertisers was held Monday evening, November 7, and a small portion of Tuesday morning, in the Cafe Boulevard. The affair took place in the subterranean grill room of the establishment where the organization holds its weekly lunches and meetings. Although the dinner was held below the street level, that is the only thing it was below. It was above many affairs of its kind and it was even over the heads of a small number of those present on election eve. Only a few less than two hundred were served. The event was given the official title of "Installation Dinner." That's that.

What's the Use?

The Moving Picture World representative feels as Frank Ward O'Malley did when he was a young reporter on a morning newspaper in a city of moderate size. Briefly, Frank was assigned to cover a fire that started in quite a modest way but rapidly grew to unusual proportions. There was danger that it would destroy the whole city. As the conflagration raged there were countless dramatic incidents, any one of which would make a neat morning story. But there was a whole line of them. And everyone in the city got out of bed to witness the biggest fire the city had ever experienced.

Along towards morning when most of the excitement was over and O'Malley had to catch the last edition with his story of the affair, the reporter went home and went to bed instead of returning to the shop, and turning out the story of his career up to that time. But he did not sleep long. After some desk man had written a casual outline of the event to make the last edition, the city editor called Frank on the phone and in justifiably strong language asked him what in Sam Hill was the idea. O'Malley said that he did not think the paper would want a story of the fire, and that he did not see the necessity of writing one any-how. Why waste valuable space? Everyone, man, woman and child, in the city was there and saw it all for themselves.

It looked on Monday evening as though everyone in the industry was there. And also a number of their friends.

However, for the benefit of the unfortunate few who did not seem to be there or those who were so busy with their own affairs that they did not see parts of what was going on, a meagre outline of the long program of events should be presented here. Also there does not seem to be any reason why the beaten track should not be followed and catalogue the goings on in the actual order of their occurrence.

At a time not any later than the announced hour than is usual with big dinners, the flying squadron of Greek bus boys bearing the customary ripe olives and crisp celery bore down upon the waiting throng, sophomorically speaking, which was a sign that the practical side of the dinner had commenced. The well balanced meal was in the process of demolition for a little over an hour. And then the entertainment started, when C. L. Yearsley, newly elected president of the A. M. P. A., laid aside his demi-tasse and announced that he thereupon turned over the organization's recently created office of master of ceremonies to Harry Reichenbach.

Little has been said of the genuine enthusiasm promoted by the gathering of
come this way in years. At one end of the dining hall there had been rigged up a diminutive "screen," which later turned out to be nothing more than a frame, in which the new officers stood and made snappy speeches. The thing was done in the form of a super, super, hyper feature and developed a high order of genuine burlesque. As each speaker progressed a title was inserted in front of him that had no bearing upon what he was saying but which was strangely familiar to anyone who has become an addict to moving pictures, such as "That night," "Up in a village in Yonkers a police station is being built," "He don't mean right by our Nell, even if he does wear a collar," and more such as "The next day." Preceding the speakers was a long list of credits, properly burlesquing the main title of the usual feature picture.

Bill Yearsley (he was Bill by this time) made the first installation address, and was followed by Jerome Beatty (now known as Jerry), the vice-president, in a heavy's make-up; Victor Shapiro, treasurer, and Tom Wily, secretary. During

its own hook. And it was at this point that Harry Reichenbach stated that he had another engagement and took a run-out powder on the boys and delegated Jerry Beatty the pinch hitting master of ceremonies. Some unkind person said that he was so affected by the song that he wanted to go out in the street and have a good cry. He was not generally credited.

After several other numbers this part of the entertainment was concluded with a splinter hunter, or to be more specific a barefoot dancer clad in an early Egyptian costume of the late Bakst manner. Jerry announced her as an Egyptian "dawncer," and who was to say him nay?

During the progress of the program it was interrupted for the purpose of following a tradition set down at some past annual affair; that of presenting the retiring president with the most useless present that could be thought of. And so Paul Gulick, a member of the executive alumni, gave on behalf of the organization a Scout Camping Outfit, including a hatchet, to Paul Lazarus. Now all Paul has to do to become a regular Boy Scout is to go out and do one good deed a day.

(Continued on page 282)
Brady's Eight-Day Campaign Successful; Wins Many New Friends for the Industry

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has just returned from a successful eight-day campaign in the Middle West during which he conferred with a large number of women's organizations, addressed several thousand parent-teachers and photoplay indorsers and won many new friends for the industry by frankly stating its problems and accomplishments and exposing the evils of censorship. He conferred also with exchange managers' organizations in several states and with prominent exhibitors, for the purpose of fostering closer relations between all branches of the industry.

In Indianapolis on Wednesday, Mr. Brady addressed the Indiana Indorsers of Photoplays, Parent-Teachers' Associations and allied clubwomen of the city at a meeting presided over by Mrs. David Ross. Among the educators present was E. V. Graff, superintendent of schools. Mr. Brady asked that the screen be not judged by the black sheep in the industry but by what it has accomplished along educational and humanitarian lines, as well as in affording wholesome, instructive amusement throughout the world.

Here to Stay

"You cannot keep people away from the movies," he said. "You cannot combat them any more than you can combat electricity and the telephone. They have come to stay. They can be kept worthy by earnest co-operation between the industry and organizations such as yours. "Censorship is not needed to keep the movies worthy. Anyone who shows an indecent picture can be arrested and prosecuted under present state and federal laws. Indecency on the screen is not tolerated by existing laws any more than it is tolerated by decent people. Ninety per cent. of the objectionable features have been eliminated from pictures since March, when the producer members of the National Association adopted an admirable set of production standards which have since been observed in our studios. In six months the remaining 10 per cent. of objectionable features will be eliminated."

Antidote for Hatred

Mr. Brady said that 50 per cent. of the entertainment presented by large picture theatres in the United States is educational and that the screens are doing as much as schools and churches to educate the public. He sketched the accomplishments of the industry, its service in the war, its Americanism propaganda and its tremendous influence in humanitarian work. The screen, he said, has proven an effective antidote for Japanese hatred of America. He said, too, that recent lawlessness is not attributable to the screen, but to the fact that men were trained to kill during the war and their unemployment has since been responsible for many deeds of violence. Among those who listened to Mr. Brady was the Rev. Lewis Brown, rector of St. Paul's Episcopal Church.

In Indianapolis Mr. Brady was entertained at dinner by Robert Lieber, president of Associated First National Pictures Inc., Gus G. Schmidt, president of the Motion Picture Theatre Owners of Indiana, and Frank J. Rembusch. He also conferred with the exchange managers of that city.

Cordially Welcomed

In Detroit Mr. Brady was given an enthusiastic reception by 3,000 Michigan educators attending the convention of the Parent-Teachers' department of the Michigan State Teachers' Association. Both there and in Chicago he was entertained by exchange managers' organizations and discussed with them plans for the future defence of the industry against hostile legislation in the states served by both of these exchanges. He also visited Columbus, O., and conferred with the exchange managers there upon conditions affecting the business in that state. Mr. Brady is highly gratified with the result of his tour. He said:

"I found a ready willingness among women's organizations, particularly among Parent-Teachers' associations, to cooperate with the industry. They are not wedded to the censorship idea and when the facts are placed clearly before them they are eager to aid the industry in the solution of its problems. The object of my trip was to show these estimable organizations of teachers and mothers that the motion picture industry, as represented in the National Association, desires to work in harmony with them for the maintenance of a clean and whole-one screen, entirely devoid of offensiveness, yet unimpaired in its ability to interest both young and old."

Depression in Rubber Affects Picture Houses

The depression in the price of rubber and the consequent scarcity of money among the small planters and laboring classes is seriously affecting the moving picture industry in British Malaya, according to reports received at the Department of Commerce.

The report states that many of the theatres in the islands expect to close within the near future, not to reopen until rubber prices advance or the cost of living declines and money becomes more plentiful.

"A GUILTY CONSCIENCE," STARRING ANTONIO MORENO. RELEASED BY VITAGRAPH
A. M. P. A. Dinner
(Continued from page 280)

The much-talked of A. M. P. A. year book was ready for distribution at the dinner, but before the copies were given to the members five or six of them, autographed by some screen star were auctioned off by Peter J. Brady, an official of the New York State Branch of the American Federation of Labor. The highest price, $50, was paid by Jack Lakin. His nearest competitor for this honor was Worthy Butts. Others were bought by Harry Reichenbach, Bill Yearsley, John McCormick and Harry Berman.

It has been some time since the enthusiasm has been mentioned and enforced upon you that it was continuous, another mention of that fact is inserted here. Around this time some of the guests acted as though the meat they had eaten had taken effect, or maybe it was the pickled herring.

Clive Orders Quiet

Along towards midnight, if not more so, the piece de resistance of the affair arrived. Henry Clive, the well known artist, by some mysterious legerdemain cajoled ten of New York's most noted beauties to be present and pass in view in a popularity contest, the winner to receive a generous check and a possible chance to appear in moving pictures. When the announcement of the event was made the anticipation burst forth in another evidence of great enthusiasm and at times showed that the ceremonies were by way of becoming master of themselves. Clive ordered quiet and didn't get it, and then he proceeded to lay 10 to 3 that he would clean out the place if he didn't get what he wanted, with only one taker.

A Sunny Sicilian Smile

Quiet was thus restored and the beauties were placed in parade. The winner, by a large majority, was Maria Narval, habitat Sicily, in the sunny land of Italy. Signorina Narval is by trade an artists' model, but has braved the Sun Light Arcs in small parts with Selznick and Metro. The other contestants consisted of Billie Wagner, from Al Jolson's "Bombo"; Lillian Rich, native heath unknown at present writing; Jocelyn Lee, Phoebe Lee and Betty Martin, all of the Ziegfeld corps of corophes; Cora Dorsey and Anna Mae Cliff, who raise the standard of drama in the Greenwich Village Follies; Eva Fuller and Mlle. Pepinet, artists' models both.

Then the party broke up.

Veteran Actor Is Killed by Discharge of Musket

William J. Walsh, 42 years old, an actor of 360 West Fifty-first street, New York City, was fatally wounded at the Mamaroneck studios of D. W. Griffith on November 6, when a musket loaded with a blank cartridge, on which he was leaning, was discharged. The explosion tore his shoulder and the right side of his chest, breaking several ribs. The ends of the ribs were driven into Walsh's lungs, causing injuries that resulted in his death after Griffith had rushed him to the United Hospital in Port Chester. He died at 5 p.m., November 8. Walsh was watching Griffith direct a scene when the old-fashioned weapon was accidently discharged.

St. Louis Consolidation Makes Skouras President

The consolidation of eighteen Skoura-City Wide theatres and airdomes in St. Louis valued at $2,000,000 was closed the night of November 7. Spyros Skouras heads the new company, the St. Louis Amusement Company, which is capitalized at $300,000. Harry Koplar is vice-president, W. A. Stickney is secretary, Sam Hamburg, Jr., is treasurer, and Charles P. Skouras is manager.

The theatres are the Pageant, Shaw, Arsenal, Grand Florissant, Lindell, Shenandoah, Juniata, Arco, LeFayette, Maffitt, Lowell, Gravias, Novelty, Manchester, St. Louis Airdome, Grand Florissant Airdome, Crystal Airdome and Shenandoah Airdome.

WESLEY BARRY
IN THE WARNER BROTHERS PRODUCTION,
"SCHOOL DAYS," PRODUCED BY HARRY RAPF AND DIRECTED BY WILLIAM NIGH
Official M. P. T. O. A. Screen Publication Is Provided for in Contract with Urban

A n arrangement has been entered into between the Motion Picture Theatre Owners of America and the Kineto Company of America, Inc., after a series of conferences extending over two months, whereby the Kineto Company of America will produce every week a single reel that will serve as the official screen publication of the Motion Picture Theatre Owners of America. It will be known as the "Official Urban Movie Chats of the Motion Picture Theatre Owners of America."

The contract between the two organizations was signed November 1 by the executive committee and officers of the Motion Picture Theatre Owners of America and officials of the Kineto Company of America. The approval of the executive committee and officers of the Motion Picture Theatre Owners of America was unanimous, and it also received the endorsement of the various state membership organizations, as well as the Theatre Chamber of Commerce of New York. It will become operative on January 1, 1922.

The Participants


Prominent exhibitors throughout the country acclaim this step as most constructive and progressive—one that will have world-wide significance. The Motion Picture Theatre Owners of America want the screen to serve the public as well as to entertain it. Charles Urban will lend his skill, gained in an experience of twenty-five years; his great film library and his organization to the production of the best single reel that it is possible for him to construct—the most fascinating, the most entertaining, the most informative, the most constructive his facilities will permit.

To Name Advisory Board

Associated in editing the Official Urban Movie Chats of the Motion Picture Theatre Owners of America will be an advisory board consisting of some of the most influential men and women in the country. These are to be named later. It is proposed to make it a reel that every exhibitor will be proud to have his name associated with; one that will be a privilege for his patrons to see; one that will be his duty to show, because it will be the official reel of the Motion Picture Theatre Owners of America. Every release will contain a message from some official prominent in public life as well as information the Motion Picture Theatre Owners of America desires the public to have.

The Motion Picture Theatre Owners of America and the Kineto Company of America announce they are as one in their desire that the motion picture be made an instrumen of public good as well as entertainment. They hold it essential that the millions of theatre-patrons know that the heart of the industry is clean and wholesome. It is well to emphasize that the social and civic forces working for the good of every community have an earnest ally in the Motion Picture Theatre Owners of America.

No Advertising

The Official Urban Movie Chats of the Motion Picture Theatre Owners of America propose to help to accomplish these aims as well as furnish the finest single reel in the world. It is announced that there will be nothing in the reel that saviors of either advertising or propaganda.

Every exhibitor in the country will be asked to contract to play the reel. Contracts will be made in the usual way at a price in keeping with the theatre and locality. No deposit will be asked. Every theatre in the country will be asked to play this official screen publication of the Motion Picture Theatre Owners of America.

His Return to Fox Camp

"It's certainly good to be back." That is the way Herbert Brenon, who has directed a score or more of the shiniest stars in the filmy way, sums up his emotions at returning to the camp of Fox Film Corporation after an absence of several years. At one time Mr. Brenon was producing some of the biggest specials on the program of that concern.

Now that he has been at work for a month or more beneath the flag that floats over the Tenth avenue studio of William Fox in New York, he says he feels right at home once more, and has broken what he says is his record for speed by completing a picture starring Pearl White in a few hours over four weeks.

Herbert Rawlinson, the peppy young Universal star, although born in England, educated in France and traveled in the United States, says he gets more kick out of the Southern darky story than any other. He repeats one he recently heard about a negro registrant from a farming district.

Arriving at the headquarters, and seeing another colored chap leaning in the doorway, he asked:

"Is dis what de redemption bold' is at?"

"Sho' is," replied the second, "but de blessed redeemer done gone out fo' lunch."

Charles Urban and Sydney S. Cohen Sign the Contract

Many notables in exhibitor organization gather to witness a fruition of plans for M. P. T. O. A. Screen Publication
Northern Ohio Attempts to Reorganize
Presages a Split in Exhibition Ranks

MICHIGAN exhibitor members of the strong Wolverine organization of Motion Picture Theatre Owners are keenly interested in the attempt at re-organization that is now being made by the Motion Picture Theatre Owners of Northern Ohio. It presages a split in the ranks of the Ohio exhibitors, as a convention call letter sent out by Martin G. Smith, secretary of the Toledo Amusement Managers' Association, indicates. Smith's call to arms, in part, follows:

"You should know that in spite of its names and the broad vision of a few of its members, the Northern Ohio Exhibitors' Association is functioning as a Cleveland local only. This is evidenced by the fact that out-of-town members are not eligible to hold office, and at the last election were not allowed to vote or cast ballots.

"Furthermore, no system has been provided for the keeping of state funds apart from local, and so state funds may be expended to defray expenses of a purely local nature. Surface indications point to the fact that the funds of the association have not always been conserved to best advantage and that lax business methods have prevailed in the management of its affairs. At present there is little or no money in the treasury.

Active Minority Blamed

"The seriousness of the matter lies in the fact that the active minority, who are in control of the association, seem perfectly satisfied with the situation and seem inclined to ignore the out-of-town members.

"As the largest group of out-of-town members of the association, we suggest that a convention be held in November in Toledo for the purpose of forming a real organization of Northern Ohio exhibitors, the constitution and by-laws of which provide for equal rights for all and the selection of officers with due regard for the proper representation of each district.

"If a sufficient number of exhibitors approve of this plan it will be presented to Sydney S. Cohen, our national president, for his approval, and arrangements made accordingly."

In the letter to exhibitors, Smith points out that Ohio is the only state in the Union that has no real state organization of exhibitors and that they alone stand "helpless at the mercy of those influences which each year threaten menacingly to disrupt our business."

In pointing out that the call to a convention is no appeal for cash, Smith calls attention to the legislation and financing of the strong Michigan organization by means of slide and reel contracts, in taking care of all expenses.

Twenty-Eight Companies
Incorporate in October

October witnessed the incorporation of twenty-eight motion picture companies in New York State, these representing a capitalization of $1,452,500. The records in the secretary of state's office at Albany show that the number of these companies incorporating during the past month is below that of a year ago, when thirty-four companies were formed with a total capitalization of $5,282,400.

Of the companies incorporating during October, 1920, five were located outside New York City; these, having a capitalization of $3,265,000, the remaining twenty-nine companies maintaining headquarters in Greater New York and aggregating $2,017,400 in capitalization. The records show that prospective motion picture companies are finding the metropolis the ideal location, for the twenty-eight companies forming during the past month will be located in New York City.

So far this year 289 companies have been formed in New York State for the purpose of entering the motion picture business, the capitalization amounting to $24,451,800.

Canadian Censors Discuss
Standardizing Decisions

A step in the direction of standardized moving picture censorship throughout Canada was the holding of a conference at Toronto, Ontario, during the first week of November of representatives from each of the moving picture censor boards in the Dominion. Each of the seven provinces from coast to coast was represented.

It Does Make a Difference

"The reason why I read the Moving Picture World regularly," said an exhibitor during the present week, "is not only because there is far more in its pages each week for the exhibitor reader, not only because its reviews and its exploitation are better in quality, but because I believe in its character. It makes a difference to me who says it and when the World says it I have found that it means something."

We are pleased to reproduce this exact statement.

F. B. Warren Resigns

F. B. Warren announces his resignation as president and director of the F. B. Warren Corporation, motion picture distributors at 1540 Broadway, New York City, effective November 8.

Mr. Warren in a brief statement announces that he has sold his entire interest in the company bearing his name to Wid Gunning, thereby giving Mr. Gunning the complete ownership of the organization.

When questioned at the Hotel Astor, where he makes his home, he declined to discuss at this time his personal plans in the industry.

Co-operation and the application of standard principles to the work of censorship were discussed and agreed upon.

This conference was considered of prime importance and in line with the long desire by film distributors and theatre managers throughout the country for one censorship for the whole Dominion, if censorship at all. This has been needed for years to eliminate the nuisance and inconvenience of having pictures viewed and possibly cut in succession by censor boards in the various sections of the country, and also to secure a reduction in the time and money lost through the placing of pictures in the hands of successive censor boards for examination.

12,000,000 Feet of Film Exported
During September

Twelve million feet of moving picture film, worth a half million dollars, were exported during the month of September, according to statistics compiled by the Bureau of Foreign and Domestic Commerce. The greater part—10,967,652 feet, worth $486,948—was in exposed film, shipments of unexposed stock totaling 1,823,783 feet with a value of $52,841.

Only five countries imported raw stock from the United States during September, England taking 794,919 feet, valued at $20,369; Japan, 808,701 feet, valued at $24,692; Canada, 190,963 feet valued at $6,489; Greece, 64,200 feet, valued at $1,100, and Panama, 1,000 feet, valued at $191.

Forty-four countries, however, imported exposed films from us during the month, the largest customers being Canada, with 1,770,891 feet, valued at $96,211; England, with 1,304,631 feet, valued at $84,105; and Australia, with 1,412,625 feet, valued at $60,337. Other exports totaled from 5,000 to 900,000 feet, valued at from $75 to $37,000.
Minnesota Exhibitors' Executive Board
Plans to Abolish Evils in the Industry

Determination to place the organization on a solid business foundation, and during the coming year, to concentrate on a constructive program of reformation of conditions within the industry, characterized the recent meeting of the executive board of the Minnesota division of the Motion Picture Theatre Owners of America, held last week, which was followed by a meeting with the Film Board of Trade. Censorship talk has again been raised recently in Minneapolis, and the exhibitors have resolved to forestall this movement by formulating and working out a concerted plan of action, which will prove to the reformers that the exhibitors are sincere in their desire to keep the motion picture industry clean.

Every member of the executive board was present at both gatherings, and a discussion of the problems of the small-town exhibitors throughout the state, and business conditions generally, occupied the major part of the session.

A discussion of the controversy of many of the members with United Artists, brought about by the policy of that distributing company of exacting full payment for pictures on signing the contract for them, also consumed considerable time. Minneapolis members declared they would not pay any more United Artists' pictures until the policy of that company is changed. Out-of-town members of the executive board reported that exhibitors throughout the state have followed the action of local exhibitors.

Executive board members instructed President Al Steffes to continue his tour of the state in company with H. M. Kopald of Minneapolis, or some other board member. He expects to leave soon on a trip embracing the northwest section of the state.

In connection with this tour, Mr. Steffes said: "We are attempting to make a careful survey of conditions throughout the state, by learning true conditions at first-hand from the exhibitors themselves. We want to get in personal touch with every member of the organization, and learn from them any grievances which they may have, so that we may immediately take steps to settle them."

Back to Normal
Abraham Lehr, vice-president of the Goldwyn Pictures Corporation and in charge of the studio at Culver City, said: "The motion picture industry has reached the turn in the road, and prosperity lies ahead. A canvass of the larger studios shows that production is now back to normal. Cool weather has done a great deal to improve attendance at the theaters. There is a feeling of optimism and confidence in the industry. The leaders are talking progress and have forgotten depression. "Our own company is making its pictures as fast as is consistent with quality. We are branching out in new lines, artistic and commercial. We are busier now than we have been at any other time within the last year."

Hy Mayer Returns
Thirty years of traveling without once referring to a Baedeker is the record of Hy Mayer, internationally famous cartoonist, who has recently returned to this country after his twenty-fourth trip abroad. Mr. Mayer spent eight months visiting England, Italy, Germany, Czechoslovakia, Holland, Monte Carlo and Nice, gathering material for his new series of "Travelaways." "Mon Petit Paris," the first picture of the series, is presented by S. L. Rothafel as a feature of the Armistice Week program at the Capitol Theatre this week.

Al Christie is going to make a Western comedy without recourse to the use of "horses," chaps or gun-toting, something declared to set a new standard and throw all conventions to the winds. Viola Daniel will be featured in the picture. The new story is an original, being written by Frank Roland Conklin, who also wrote the story of "A Barnyard Cavalier" which Christie just finished.
**N. A. M. P. I. Strengthens Line of Defence; Plans Closer Affiliation with Exchanges**

The National Association of the Motion Picture Industry is strengthening its lines of defense work throughout the country. Plans for closer affiliation between officials of the association and exchange managers of each company member are being worked out whereby the distribution representatives in each exchange center will have a clearer understanding of the industry's problems and defense plans, thus enabling them to function more systematically in matters of general importance as the occasion may arise.

As a preliminary step in welding closer co-operation in this direction, arrangements have been made for officials of the National Association to address future home office gatherings or conventions of managers, division managers and special representatives. At the suggestion of President William A. Brady this plan has been placed before the sales executives of the association's distribution company members and has met with ready response.

Not only at the annual conventions of the distributors, but at special home office conventions where any large number of field representatives are called in to New York, President Brady or some other designated officer of the National Association will be afforded the privilege of addressing the representatives upon matters concerning the picture industry as a whole.

An enlightening exchange of ideas is expected from these conferences. The National Association officials will outline the general policy of the association and the details of its defence plans in each state. Suggestions from the field representatives will be requested. Chairman of several of the association's important committees will be among those who address the managers.

Among the industry's most important problems, in the solution of which active co-operation is necessary between the National Association and exchange managers' associations, are the ever-present censorship and Sunday closing menaces, taxation matters and many other kinds of regulatory legislation which blossom forth at every legislative session.

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**New Orleans Women Initiate Campaign to Ban Serial as Harmful to Nervous Tots**

A campaign to eliminate the serial "thriller" from the programs of New Orleans' picture theatres, on the ground it is harmful to nervous children, has been started jointly by the New Orleans' branch of the Parent-Teachers-Exhibitors' Co-operative League and a committee from the Housewives' League. Both committees called on Maurice F. Barr of the Saenger Amusement Company, which controls sixty-five suburban picture shows. Mrs. H. B. Meyers, chairman of the Housewives League committee, told him parents complain the blood-curdling serials often shown excite nervous children.

"Not exhibitors but parents are largely to blame for this," declared Mrs. J. A. Storck. "How many mothers who send their children with their nurses for an afternoon of sunshine in the park know they are sitting in the darkened movie theatre taking in a daring thriller? For after all it is to nurserymaids that the thrilling serial really makes its strongest appeal." Mr. Barr replied that the exhibitors are always anxious to give the public what it wants. He declared that a sensational film will often attract a full house while one of the so-called "up-lift" type is flashed before an auditorium of empty seats. "Showing the latter kind," explained Mr. Barr, "is much like hanging a crepe up over the door."

The women callers replied that what is most needed is an educational campaign to make writers, producers, exhibitors and patrons get a new point of view on motion picture censorship and not be misled, as is often the case, by what they characterized as "preachy" subtitles on an "evil" play. Though the meeting was held some time ago, the housewives have not as yet inaugurated their campaign to change the point of view of writers, producers, exhibitors, etc.

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**Alexander Beyfuss Elected President of Exceptional Picture Corporation**

At a meeting of the board of directors of the Exceptional Picture Corporation, held in Boston during the current week, Alexander Beyfuss, who, since the company's inception, has been vice president and general manager, was elected president of the organization.

This promotion was in recognition of the rapid strides that this company has made since its formation a short time ago, as it was only on September 1 that this organization began its active career and opened offices in the Loew Building at 1540 Broadway, New York.

During this brief period two feature productions which have received high praise have been put on the market, Martin Johnson's "Jungle Adventures," which achieved flattering success during a week's showing on Broadway and "His Nibs," starring Charles (Chic) Sales, the well known vaudeville headliner, which received very favorable praise at a private showing held at the Hotel Astor.

Both of these productions will be distributed on the independent market. The sales campaign on "His Nibs," although it has been under way but a very short time, has already resulted in thirty per cent. of the entire United States being sold, and if the same ratio is maintained the entire territory will be closed out before Christmas.

"His Nibs" has been characterized as one of the most novel productions ever screen, the star appearing in seven distinct characters in the picture, and giving a performance which has received unusually high praise for its artistry.

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**Florida Exhibitors to Meet Soon**

C. D. Cooley, president of the Florida Exhibitors' League, announces the state convention of moving picture exhibitors, to be held in Jacksonville, Fla., November 13 and 14. Matters of general interest to the industry will be discussed, Mr. Cooley said, though he would not intimate what particular subjects would be brought up for consideration.

The conventions usually are attended by from fifty to sixty members and the occasions are made pleasant as well as profitable, Mr. Cooley, prior to leaving for the convention, stated that he would not be a candidate for re-election. He is manager of the Victory, Strand, Grand and Bonita theatres, Tampa, Fla.
Brandt Invites J. D. Williams to Discuss First National Policies at Astor Luncheon on November 22

William Brandt, president of the Theatre Owners' Chamber of Commerce, has written J. D. Williams, manager of Associated First National Pictures, as follows:

"It has been officially brought to my attention that C. C. Griffin, vice-president of the Motion Picture Theatre Owners of America, has suggested to you and you have agreed to have an open discussion before the Theatre Owners' Chamber of Commerce of New York City, of the alleged complaints of members of the Motion Picture Theatre Owners of America, filed against your company, by sub-franchise holders of your company as well as by other members of the Motion Picture Theatre Owners of America, in territories where no franchise exists."

"The date suggested by Mr. Griffin for this discussion was November 9, but in view of other matters previously scheduled, I have arranged for this open discussion between you, the officials of your company and whom else you may desire and the officials of the members of the Motion Picture Theatre Owners of America, for Tuesday, November 22 at 11 o'clock at the Astor Theater."

I therefore cordially invite you to be present on that date. It is needless for me to say to you, that the Theatre Owners' Chamber of Commerce is delighted for the opportunity of affording a forum in keeping with its policy to gladly assist in anything that will bring a healthy condition in the motion picture industry, and I am certain that a get-together before this impartial body will bring quick adjustments of these complaints and a more amicable understanding between your company and the national organization of exhibitors."

Hiram Abrams Promotes Lazarus and Moyer

Just before leaving for Europe Hiram Abrams, president of the United Artists' Corporation, made the announcement that Paul N. Lazarus, sales promotion manager, had been made assistant general sales manager for United Artists.

Mr. Lazarus has been with the United Artists' Corporation since its inception. He came into the organization as director of advertising and publicity. So strongly did his salesmanship abilities stand out in this capacity that a little less than one year ago he was made sales promotion manager, only to be further advanced as announced. Charles E. Moyer has taken over full charge of the publicity and advertising departments.

Mr. Lazarus is widely known throughout the motion picture industry, not only on the advertising end of the game, but in the exhibitor field as well.

Salaries Reduced

At the meeting of the Buffalo Theatre Managers' Association in the Hotel Iroquois last Friday, it was announced that the musicians had agreed to a reduction of $2 a week for the men and $3 a week for leaders in the downtown houses and $1 for the men and $2 for the leaders in the neighborhood houses.

WHAT THE BUSINESS NEEDS RIGHT NOW

By ARTHUR S. FRIEND

Progress requires fundamental recognition of the truth. One is not a pessimist who acknowledges now that the attendance in the picture theatres throughout the country is, on the average, noticeably below what it was during the boom times of a short while ago. Optimism does not require us to blind our eyes to this truth. The real optimist is the one who, after carefully analyzing that which is wrong, sets forth to make it right.

We must clear our own vision at this time and stop comparing present conditions with those of the abnormal good times. Our comparisons should be with the normal conditions. The individual exhibitor must study his own problem and then with grit and determination, solve it. The abnormally bad can be beaten just as the abnormally good dissipated itself. The exhibitor has no time for the bickerings or differences that may exist or be developed between any distributor or producer groups. He must be left free to carry on the heavy work he has in hand.

The problem is to attract patronage to his theatre, and to satisfy that patronage. People are not rushing in any more simply because there is a sign out with the magic letters t-h-e-a-t-r-e. The spendthrift attitude of the American public is over, and in the picture business, as in every other business, only those who are entitled to it can get the trade.

The exhibitor must be free to book the specific pictures that will serve his particular theatre, and his particular kind of clientele best.

To get at first hand at least a little information as to what "all the shooting is for" I made a short trip into the middle West a few weeks ago, and I looked and listened. The motion picture business is all right, but like every other business in the world, it needs tending to by the people who are in it. The exhibitor can no longer be forced to take the worthless with the good. The bad picture must stay on the producer's shelf, and the sooner the producer realizes that, the better for the industry. This is the time for clean pictures, built with an appreciation of the fact that the public seeks only entertainment in the picture theatres, and that if there is no entertainment for the public, it will not respond.

Schools Show Films

There are 110 non-theatrical institutions in the vicinity of Albany, N. Y., and of these 53 are now using motion picture films as a means of entertainment from time to time. Diversified programs seem to be more in demand than anything else. Many of the rural schools in the same section of the state are also being equipped with projection machines and are subscribing to a service of pictures suitable to children.
is a sample of his mental slant: "It is idle to talk of using this immoral institution (meaning the screen) for educational purposes. It exists under a law of degeneration that will always drag it down to the lowest levels of indecency."

This man Chandler is a bishop and as such he is expected to be intelligent. As a foe to the screen he is a distinct addition because his ignorance is so sialable that he will not be listened to by thinking men. If the screen had sought to serve itself a good turn it could have done no snappier thing than to get Chandler to inveigh in his own way against it. With all of its troubles the screen can smile with hope when the Chandlees tune up.

New York's election turned out badly for the friends of censorship. Major Curran was absolutely opposed to censorship, but one of his running mates was Lockwood, a censorship senator, and his backing was so plastered with censorship that he couldn't escape it. The successful Mayor Hylan and all of his running mates are on record for a free screen.

Maryland's voters have turned down Dr. Howard A. Kelly, the pet candidate of the reformers for the legislature. Kelly was sponsored by the Lord's Day Alliance and was a foe of the screen. Another screen enemy was Metzgerott who ran for state comptroller. He was likewise handsomely defeated. Things are working up for the men who are willing to fight for a square deal for moving pictures.

We congratulate S. H. Finke of the Bellevue Theatre Corporation of Niagara Falls on having singlehandedly won a fight for the rating of their projection room on a power instead of lighting basis. We commend to our readers a reading of Mr. Finke's letter and its use as a precedent with other electric companies. It will save thousands of dollars annually to the exhibitors.

**"The Right Way" Is a Big Picture**

No matter which side the spectator may take in his views of prison reform, he will be tremendously entertained by the thrill and the power of "The Right Way," a drama of life as it is. Thomas Mott Osborne, whose reputation as an authority on prison conduct is international, has lent his name to the production as well as having actually written and supervised it. This gives added strength as a box office attraction to a feature which would get over in any event as a gripping story. Not since "The Honor System" has the subject been so well handled nor a drama of life within and without prison walls been so well enacted.

Its twofold appeal is sympathy for the oppressed and to the common sense of society. It is easy to understand why the picture took a year for its making. Its story is developed with care and accuracy, and its tenacity is sustained throughout its 7600 feet. We are of the very definite opinion that exhibitors will do well not only to run this production, but to advertise it and get back of it as they would any considerable feature that cost much money. It will serve to impress and to entertain, and it will demonstrate also the screen's power for service to the nation because its well presented lessons are unescapable.

The Producers Security Corporation has chosen wisely in picking this picture for release. It will leave a good record behind it wherever it goes.

ARTHUR JAMES.
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

**Bring Him In**
*(Herbert Rawlinson—Universal—4,730 Feet)*
E. H.—The situations in "Bring Him In" are deliberately forced to make it a picture drama.
W.—Thence and mystery should attract those liking Westerns.
N.—Fair picture based upon Northwest mounted formula.
T. R.—If the feature cannot claim the merit of originality it still registers as an uncommonly well directed production, cleverly acted and handsomely photographed.

**The Matrimonial Web**
*(Alice Calhoun—Vitagraph—5 Reels)*
M. P. W.—Alice Calhoun as the star and Joseph Striker as the leading man make as charming a picture of youthful grace and attractiveness as has been seen on the screen in many a day.
N.—Alice Calhoun has pleasing little picture here.
E. H.—There are many beautiful exterior scenes on an island and the C. Graham Baker story fulfills all requirements of an interesting photoplay.

**The Millionaire**
*(Herbert Rawlinson—Universal—4,730 Feet)*
M. P. W.—Herbert Rawlinson does all he possibly can to raise the entertainment value by lending to the production his well known unusually pleasing personality and giving a fine performance in an impossible role.
N.—Fair mystery melodrama with Rawlinson as star.
W.—Trite but still likely to please the "fan" audiences.
T. R.—In spite of a mediocre story, the combination of Herbert Rawlinson as star, and Jack Conway as director, with excellent photography and lighting to help, almost wins out.
E. H.—Presents Herbert Rawlinson in a corking good story, well acted and very well handled throughout.

**White Oak**
*(William S. Hart—Paramount—6,208 Feet)*
M. P. W.—Is thrilling tale of the old West.
W.—Again Hart shows them how in role of actor and author.
T. R.—William S. Hart doubles as author and leading man in this his most recent screen contribution, and scores a bullseye in each instance.
N.—Ordinary Western with star as Nick Carter hero.

**Enchantment**
*(Marion Davies—Cosmopolitan—6 Reels)*
M. P. W.—Has beautiful settings and is amusingly entertaining.
W.—Pomp and display show off star to advantage.
N.—Unbelievably a good audience picture.
T. R.—Registers as undoubtedly the best picture in which the charms of Marion Davies have been exploited.

**The Rough Diamond**
*(Tom Mix—Fox—4,458 Feet)*
M. P. W.—As the singing cow-puncher who loses his job and is forced into a series of ridiculous and comical adventures Mix has the time of his life screen.
N.—Rapid-fire melo-comedy with comic opera trimmings.
W.—Mix offers something a little different for his admirers.

**The Vengeance Trail**
*(Featured Cast—Ayon—5 Reels)*
M. P. W.—Action and stunts help put over this Western with a conventional story.
N.—Average Western carries good incident.
W.—Of the conventional Western order, not new in substance, but contains splendid action.

*SCENES FROM "FIGHTIN' MAD," FORTHCOMING METRO PRODUCTION*
MOVING PICTURE WORLD
November 19, 1921

**Farnum About to Begin Work with Fox, Ending Seven Months' Rest in Europe**

LOOKING as fit as a certified check, William Farnum stepped down the gang plank of the Aquitania last week just seven months to the day from the time he went abroad for his first real vacation in twenty-five years. The star immediately set at rest all rumors concerning his future plans by announcing that he is going to start work at once in a picture at the Fox New York studio, which will be followed by several others before the definite program outlined for him by the Fox organization is completed.

_Feeling and Looking Fine_

“I haven’t missed a ‘Merry year’,” was Farnum’s greeting to the friends who met him, and he looked it. Seven months in a motor car outdoors through France, Italy and Switzerland have done wonders for the Fox star, and the Biblical quotation that speaks of the “war horse that paweth on the hill and sennetteth the battle of afar” just fits the dapper and energetic Farnum.

Purposely avoiding England, where about twenty invitations awaited him to attend and speak at different institutions in France. There he leased a car and went into Italy—first to Rome, where he dropped in on J. Gordon Edwards, who is making a big production there for the Fox organization. He had intended to remain only one week in the Italian capital, but the lure of the place got him, and he stayed three weeks, taking side trips with Mr. Edwards, and visiting the historic ruins of the old city.

A part of Mr. Farnum has to rest the hundreds of times is Edmund Dantes in the immortal “Monte Cristo,” so, of course, he went to Marseilles and the Hotel Reserve overlooking the Chateau Dif, where Dantes was brought through the ramparts of the old prison with his famous declaration, “The World Is Mine.”

From Italy, Mr. Farnum motored through Switzerland into Deauville, the great French resort for the gay and care-free. Upon his return to Paris the star established quarters in the French capital and spent several weeks on motor trips through the beautiful French chateau country. He made short journeys to the battlefields, but left the big trip over the front to Mrs. Farnum, who accompanied him on his vacation. Mrs. Farnum was returning to America and take back their daughter, who has been placed in a Paris finishing school.

**Agricultural Communities Find Theatres a Little Too Costly, Says Elmer Pearson**

RETURNING from a tour of the western branch exchanges, General Manager Elmer Pearson, of The Talmadge, Instituteadians, is making deductions from his observation of business conditions in different districts.

_Conditions everywhere._ Mr. Pearson said, “every town that we stop at there are some thing lucrative in it.”

_Exchange Men Should Help._

“I know that our exchange men have been doing their part to cultivate the exchange managers concern, and they also know that the approaching death of a small town in the South, Mr. Brown, one day and then on another, until finally patron interest is scarcely sufficient to make one show a week profitable.”

The exchange men, give such exhibitors every consistent advantage of rental price provided they will in turn give due consideration to their patrons’ present limited spending power.

**George Randolph Chester Forma Company: Plans to Make Two Big Films Yearly**

GEORGE RANDOLPH CHESTER, who recently amicably severed business relations with the Vitagraph Company, has organized the George Randolph Chester Productions and is going to produce at least two big pictures a year, it is stated. Mr. Chester has leased a suite of rooms on the tenth floor of the building at 516 Fifth avenue. He is losing no time in getting his producing plans under way, it is said.

_Keeps All Branches._

Mr. Chester and the Vitagraph Company have parted good friends after an alliance that enabled the former to familiarize himself with every department necessary to the making of a picture. Famed for his writing ability he was not content to ride upon the crest of success in that line of endeavor but went at the film proposition with the determination to conquer it. He mastered every phase and just prior to leaving the Vitagraph fold directed the making of the Chester story, “The Son of Wallingford.” Mrs. Chester, who was at Mr. Chester’s elbow in his work picture at the Vitagraph studio, will assist him in working out the new plans.

Mr. Chester, talking of his proposed productions, said: “I want to produce some very big pictures, at least two a year but I do not expect to revolutionize the motion picture industry. I have had three years of thorough experience in the technical departments as well as the writing of stories and continuity and the directing of them that I should be able to produce a superior grade of pictures, both from the artistic and the showmanship standpoint.”

**Universal to Open Night School at Its West Coast Studio**

A night school at which those who elect to attend may learn other branches of the motion picture industry than their own, is planned for Los Angeles. The studio and City will probably be put into effect when a schedule can be worked out by Irving G. Thalberg.

Tentative arrangements have been made and the first session will probably be scheduled immediately after Thanksgiving. The school will be open to any Universal employee and attendance will be entirely optional. It is planned to pursue a definite program of study from the beginning and the manufacture of motion pictures is covered by instructors skilled in that particular subject.

The idea for the school came to Thalberg whose plan is to make it an additional unit of the studio to bring all employees to a full knowledge of the various units of the big studio into closer contact and to enable the individual employee to increase his knowledge and his earning power. It is understood that Carl Laemmle has heartily endorsed the project and if the opening session is held before his return to New York, he will probably address the first class of students.

Mr. Laemmle, who now is at Universal City, is directing the establishment of the school.

**Franklin to Remain with the Talmadges**

Sidney Franklin, who, though still in his twenties, takes his place in the first rank of the motion picture directors of today, has signed a new contract with Joseph M. Schenck to alternate as director for Norma and Constance Talmadge. Mr. Franklin has just finished directing Norma in a forthcoming First National Picture, “Smilin’ Through,” the most ambitious undertaking of her life. It has been adapted by James C. Reeman and Mr. Franklin from the play by the same name.

This picture gives promise of being so far above the average production that it will probably be released as a special feature and Mr. Schenck is so entirely satisfied with the results that he has entered into a new agreement with Mr. Franklin which will remain indefinitely with the Talmadge sisters.

Mr. Franklin left last Thursday for the Coast to direct Constance Talmadge, who has already deserted him for J. C. Frankwood, in an original story by Edgar Selwyn, temporarily titled “The Divorcee.” Frances Marion has been leased by Mary Pickford to write the scenario and will follow Sidney Franklin to the Coast.

**New York Incorporations**

Low ebb in the amount of capitalization represented in newly incorporated motion picture companies was evidenced reached the past week, whereas seven companies filed papers in the secretarv of state’s office at Albany, N. Y., with an aggregate capitalization of $71,000.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you’d like a free supply of report cards.

Equity

MOVING PICTURE WORLD

November 19, 1921

CHILD THOU GAVEST ME. Excellent drawing card, Hendrick the child is a wonder, may well be recommended. Advertising; posters and papers. Patronage; small town. Attendance: good. J. Carbonell, Monroe Theatre, Key West, Fla.

A CORRECTION

In last week’s issue four pictures, “Uncharted Seas,” “A Message From Mars,” “Life’s Darn Funny” and “The Little Fool,” all Metro releases, were erroneously listed as Hodkinson through a typographical error of an omitted Metro heading.

A VIRTUOUS VAMP. Good Talmadge picture, however, too much “love stuff”; pleased about 70 per cent. Advertising; mail list, 1s, 2s, 1½x4 lobby, Patronage; town. Attendance: fair. C. Russell McCown, Alhambra Theatre, Connersville, Tenn.


GO AND GET IT. A picture with a lasting impression that will get box-office results and at the same time please at least 90 per cent. of any audience. If you haven’t played it, you have missed one of the headline attractions of the season. Advertising: fair. Patronage; mixed. Attendance: good. E. J. Bregger, Gem Theatre, Crystal Falls, Michigan.

Fox


SINGING RIVER. One of Russell’s good subjects; sure to please. Advertising: posters and papers. Patronage; small town.

Goldwyn

JUBILO. Will Rogers is always good and everyone liked this picture. Beat Tuesday night business in some time. Advertising; newspaper and lobby display. Smith and Correll, Portland Theatre, Casseton, North Dakota.


THE OLD NEST. I would quit if I couldn’t put this picture over. Goldwyn has given us everything in publicity to work with, and when it is over I still feel good because your patrons will all like it. Advertising; special lobby, program and circus dodgers. Patronage; mixed. Attendance: the best of a poor season. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

SNOB BLIND. A splendid picture of the snow country that attracted better than average business on last two days of National Goldwyn Week. J. C. Rowton, Victory Theatre, Shawnee, Oklahoma.

Hodkinson


HALF A CHANCE. Great picture, well acted, staged and produced. Please well.
Straight from the Shoulder Reports

Advertising; usual posters, 10 per cent, extra newspaper. Patronage; working class. Attendance; above average. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.


KEEPING UP WITH LIZZIE. Very clever comedy, with every part in the show filled to perfection. One of the most satisfying stories that we have ever run, both as an audience picture and at the box office. Advertising; two newspapers and a full lobby of paper. Patronage; country town. Attendance; average. Columbia City Theatre Co., Columbia Theatre, Columbia City, Indiana.

PARTNERS OF THE TIDE. Satisfactory production very clean, enough action to suit a Saturday crowd, with under-water scenes that aroused discussion. Advertising; two newspapers, regular lobby. Patronage; country town. Attendance; good. Columbia Theatre, Columbia City, Indiana.

Metro

FOUR HORSEMEN. Not one adverse criticism, splendid selection of cast. Advertising; boards and newspaper. Patronage; all classes. Attendance; good. H. E. Skinner, Alexander Theatre, Ogden, Utah.

FOUR HORSEMEN. One of the big pictures of the year; played this on a percentage basis in a town of 15,000, surprised us by holding attendance for four days and making money even at $1.50 top. Advertising; lobby display, special cuts, stills, 24 sheets. Patronage; high class townspeople and college students. Attendance; good. E. W. Large, Strand Theatre, Hhaca, New York.

GARMENTS OF TRUTH. Clever picture which should please anywhere. Garrett Hughes is the first new type in pictures since Charles Ray. A real artist who will go far. Advertising; lobby and program. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

Paramount

THE TESTING BLOCK. One of Hart's typical Western pictures. Advertising; heralds, newspapers and outdoor. Patronage; medium class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

BEHOLD MY WIFE. Return engagement, a wonderful picture, better than first showing. Advertising; billboard and newspaper. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE KENTUCKIANS. I was born in the hills of Tennessee and this picture pleased me, but my patrons said it was awful, so guess they were right; quite a few walked out on it, and I will admit that the directing and acting is below par. Advertising; regular. Patronage; the best. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg Illinois.

THE AFFAIRS OF ANATOL. A wonderful picture which pleased everyone; some came to see it second time. Will get the business. Advertising; no special as was nationally advertised. Patronage; all types. Attendance; good. W. M. Myers, Royal Theatre, Nowata, Oklahoma.

PAYING THE PIPER. This picture is more or less suggestive, a few of my patrons left before the picture was over. I do not expect for this type. Advertising; more than newspaper and newspaper. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WHAT'S WORTH WHILE? Lost money on this, too slow as to development of story. Do not seem able to put shows of this class over with my kind of audience. Advertising, regular lobby and 3 col, 8 inches in two evening papers. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

RIGHT TO LOVE. Mae Murray is always a good money getter with me; however, business was not up to standard, but picture is extra good. Advertising; billboard and daily papers. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.


TO PLEASE ONE WOMAN. Lost money on this, as with "What's Worth While," very slow as to development of story. Do not seem able to put shows of this class over with my kind of audience. Advertising, regular lobby and 3 col, 8 inches in two evening papers. Patronage; high class. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

ROARING ROAD. Good picture, the kind the fans like. You make no mistake in booking this. Advertising; newspapers. T. M. Hervey, Unique Theatre, El Paso, Texas.

EASY ROAD. Fair picture only, but Meighan puts it over to satisfactory receipts. Advertising; newspapers only. Patronage; mixed. T. M. Hervey, Unique Theatre, El Paso, Texas.

WHAT'S WORTH WHILE. Splendid, gorgeously costumed and staged with a wonderful cast. A picture without a villain or crook, not a slang phrase or a suggestive scene, which all goes to prove they can make a good picture clean. Advertising; regular way. Patronage; small town. Attendance; poor, against revival. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

KENTUCKIANS. Very ordinary. Several walked out, personally I was disappointed, as had been led to believe it something big. John Fox Jr. has poor conception of new mountain language. Advertising; regular way. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.


Pathé

BOB AND BILL SERIES. This series of six-reelers is very interesting, instructive and entertaining to adults and children. Children are wild about them. Advertising; lobby display and newspaper advertising. Smith and Correll, Portland Theatre, Cas-selton, North Dakota.

Realart

TWO WEEKS WITH PAY. About the average Bebe Daniels picture, she is fairly popular here though not a "knock out." Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.
MOVING PICTURE WORLD

November 19, 1921

Straight from the Shoulder Reports

SUCH A LITTLE QUEEN. A fine picture, a clean picture, a satisfying picture, used it for a church benefit and it pleased them all. Pictures of this kind go a long ways towards keeping down censor talk. Advertising; regular. Patronage; the best. Attendance; good.

MOVING pictures, March 29, 1921.

MOONLIGHT AND HONEYSUCKLE. Good, Minter improving, great favorite here. Advertising; boards and newspaper. Patronage; fair. Small town. Attendance; good but rainy night.

R. C.

POOR DEAR MARGARET KIRBY. An ordinary program picture, would probably fall down had it not been for a local girl being in the cast. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE FIGHTER. The audience laughed during the low sick-bed scene to a finish; one "Indian" yawned rather loudly and it was all over for the balance of a dull evening, would have pulled the show after the matinee, but could not find another show to replace it, and the spectacular (most spectacular scene being the one filmed) was not at all. Dear, you should have seen it! A poor signal switch engine leaving at each stop. Conway, with a grim determined look on his face for Oregon so far, the audience seemed to think he never would pass the bridge, but it got a laugh, though the scene was not intended to get any laughs—and they went home. Dis-satisfied. Patronage; country town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.


DIVORCE OF CONVENIENCE. Couldn't be classed as even an ordinary program picture. We are surprised at the person who told Owen Moore he could act. Advertising; usual. Patronage; attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.


Universal

POOR DEAR MARGARET KIRBY. An ordinary program picture, would probably fall down had it not been for a local girl being in the cast. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE FIGHTER. The audience laughed during the low sick-bed scene to a finish; one "Indian" yawned rather loudly and it was all over for the balance of a dull evening, would have pulled the show after the matinee, but could not find another show to replace it, and the spectacular (most spectacular train wreck ever filmed) was not at all. Dear, you should have seen it! A poor signal switch engine leaving at each stop. Conway, with a grim determined look on his face for Oregon so far, the audience seemed to think he never would pass the bridge, but it got a laugh, though the scene was not intended to get any laughs—and they went home. Dis-satisfied. Patronage; country town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

WOLVES OF THE NORTH. The picture is one of Eva Novak’s best. The settings and scenery was beautiful and pleasing to the eye. Advertising; 6 sheets, 3 sheets, 2-one sheets, slides photos. Patronage; neighborhood. Attendance; fair. Michael Leszczynski, Pastime Theatre, Depew, New York.

DESPERATE YOUTH. Fair picture, Gladys Walton, the star, is good, but people don’t know her. Advertising; usual. Attendance; poor. Pebbles, Arcade Theatre, Denison, Texas.

STARK MASTER. Fine picture, but don’t see where they get the name. Attendance; good. Pebbles, Arcade Theatre, Denison, Texas.

ACTION. One of the most entertaining pictures I ever played. You can’t go wrong with this picture, best western made. Advertising; regular cards, one sheets, etc. Patronage; better class. Attendance; good.

How Advertised:

M. Melincoff, Capitol Theatre, Lynn, Mass.


COLORADO. Splendid picture, everyone pleased. Advertising; newspaper. Patronage; small town. Attendance; very poor, rainy night. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

Vitagraph


State Rights


RANGER AND THE LAW (CAPITOL). If they like westerns, feed ’em this, more lighting than is generally found in five westerns. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, La.

MADONNAS AND MEN (IMPORT). The first two reels Koman history, then goes into an up-to-date society picture. It will please and draw if advertised. Beautiful line of paper and photos on this subject. Advertising; photos, postcards. Patronage; neighborhood. Attendance; good. W. E. Ellis, Temple Theatre, Aberdeen, Miss.

KAZAN. One of the greatest North woods pictures played in this city in a long time, this is the general comment of all who have seen it. The dog in "Kazan" is a wonder. Held for a week. Advertising; newspapers, heavy heralds, screen. Patronage; mixed. Attendance; good on Monday and Tuesday.

E X H I B I T O R ’ S R E P O R T

Title of Picture...........................................Producer

Your Own Report...........................................

How Advertised...........................................

Type of Patronage....................................Attendance

□ Good □ Fair □ Poor

Theatre..................................................City

State

Date.....................................................Signed

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS
Perry Theatre in Erie, Pa., Dedicated; “Three Musketeers” Initial Attraction

WITH official Erie taking full cognizance of the event, the Perry Theatre, the newest addition to the Rowland and Clark chain of theatres, was formally dedicated at Erie, Pa., Saturday, November 5. With Mayor Kitts delivering the dedicatory address, and with John H. Casper, managing director for the R. & C. Enterprises responding for his firm, enthusiasm ran high.

Large Crowd

The doors were thrown open at 11.30 o’clock, and the first performance went on at noon. Douglas Fairbanks, in “The Three Musketeers,” was the initial attraction. The performance was continuous until 6 o’clock, when the house was darkened. The official dedication was scheduled for 8 o’clock. Promptly at 7.30 the lights were thrown on. The crowd which attempted to get into the theatre was three times the seating capacity. In less than twenty minutes the interior was packed. Police reserves held the crowd outside in check until after the first evening performance.

The ceremonies were brief. Mayor Kitts was tendered an ovation as he took the center of the stage. In well-chosen words he thanked James B. Clark for his confidence in the future of the city by giving it one of the most beautiful amusement temples in the State. He was followed a moment later by Jerome Casper. Mr. Casper, in a humorous vein, formally turned over the theatre to official Erie and dedicated it to its amusement-loving public.

Mr. Casper also read congratulatory telegrams from motion picture stars and producers from all over the country. A telegram from Mary Pickford and Douglas Fairbanks, sojourning in Paris, brought profuse applause. This concluded the dedicatory ceremonies.

A representation from Pittsburgh visited Erie to attend the opening of the house. The Pittsburgh office was presented by James B. Clark, William Kirsch, Samuel Sivitz, John Donovan and Harry Thomas. Joseph Skirboll, representing Associated First National Pictures, headed a family delegation of five brothers. The local newspaper fraternity was represented by H. A. Mansfield, photoplay editor of the Pittsburgh Press. Mo Glianz, Pittsburgh representative of the F. B. Warren Corporation, arrived on an early train.

Mr. Clark was host to the Pittsburgh delegation and a selected Erie party at a supper. Speeches were made by several.

Days of Popular Overtures Nearly Over, Thinks Rapee

That the days of the so-called popular overtures are practically over, is the opinion of Mr. Rapee, conductor of New York’s Capitol Grand Orchestra, who believes that motion picture audiences have outgrown the type of music that was formerly part of the regular motion picture fare.

“Such selections as ‘Poet and Peasant, William Tell’ and ‘Raymond,’” says Mr. Rapee, “seem to have outlived the days of which they once enjoyed. Our audiences appear to have outgrown this type of popular music and are ready for better things. They have developed a taste for Wagner, Tchaikowsky and the more modern composers, and I think it is safe to predict that the time is not far off when Strauss, Schoenberg and the rest of the moderns will be played in the motion picture houses.”

“THERE was a time when the musical accompaniment for film features was restricted to the field of dance music and popular airs from musical comedies. Now, though we still utilize this music, we have developed to a point where we can turn to the best type of music that the foreign and domestic artists have to offer, and adapt them to our pictures.”

White Held Responsible

Justice McAvoy in Part 3 of the New York Supreme Court has handed down a decision in which he directs James H. White, secretary of the Film Stock Company, Inc., to account for all monies received or transferred to him by this company, and that he be held personally liable for a judgment of $218 obtained against his company in 1916 by Lester Soman.

The decision was the result of an action brought in the Supreme Court by Soman to compel White to make good on this judgment, which is the result of a suit brought by Soman against the concern for commissions due him for goods sold by him. The judgment was turned over to the sheriff for collection but was returned unsatisfied. About this time, Justice McAvoy’s decision says, the Film Stock concern became insolvent, but that just prior to this the concern transferred $8,000 to White, which the court says he appropriated to his own use, in violation of the stock corporation law. White at the time and now being the secretary of the corporation.

Here’s a Splendid Example for Exhibitors

Editor, Moving Picture World:

By virtue of a decision in the form of a ruling from the Public Service Commission, just received, we will henceforth receive electric current used in our projection room on a power instead of a lighting rate.

Particular emphasis should be laid to the importance of this decision because it affects a saving to exhibitors in every part of the state of thousands of dollars each year. This is easily figured because exhibitors have always paid eight times the amount under the lighting rate as they will now have to pay under the power rate.

This victory was won singularly by us without any cooperation from other exhibitors or exhibitor associations.

We know this information will prove invaluable to you.

Very truly yours,

D. H. FINKE,
Managing Director
BELLEVUE THEATRE CORPORATION,
Niagara Falls, N. Y.

Montreal Picture Houses Reap a Harvest

Figures given out by the civic administration of Montreal, Quebec, show that an average of one out of every seven persons in the city attends a local theatre each day. This is deduced from statistics for October when local theatres paid over to the city the sum of $59,119.45 in amusement tax for the month. In an official report regarding local amusements, it is stated that almost 3,000,000 patrons attended the theatres during the month, or an average of about 100,000 each day. The population of the city is 700,000.

The colossal attendance led the Montreal Standard to say editorially that people are willing to spend money where they get their money’s worth. The paper declared: “The business depression will pass whenever our people realize that it is worth the price of a dollar a dollar’s worth. There is lots of money about, as everyone will realize who visits the picture theatres. However, the movie people give value in better entertainment for 40 or 50 cents than was obtainable a few years ago for thrice that cost.”

No Political Films

No political films were run in Albany, N. Y., during the recent campaign. One was produced for the Republican organization, and which was know as “Albany, Yesterday and Today.” The picture was screened once or twice at the Strand Theatre and then eliminated, the management of the house taking the same stand as did the manager of the two Proctor houses, that the audiences were of both political faiths and that the house could not afford to please one side at the expense of the other.

New House Opens

A new motion picture theatre opened last week in Green Island, N. Y. It is owned by Edward Colligan of that place. The building is a two-story one of brick and seats 950. The interior is in mahogany finish with cream trimmings. The seats are upholstered by 18 feet and are of the Gaston gold velvet type. Two Simplex machines have been installed. “Without Benefit of Clergy” opened the house.

Lewis Preparing Script

Eugene B. Lewis, who adapted “The Little Clown” for Mary Miles Minter, is now working under the direction of Elmer Harris at the Reaistudio where he is preparing another script. Mr. Lewis is former newspaper man but deserted the Fourth Estate to join Biograph some years ago.
Changes in Personnel of Hodkinson's Field Force Are Announced

Noteworthy to such an extent that it is worthy of comment, the total lack of confusion attached to the opening of nearly thirty offices in the new Hodkinson distributing system established this week has enabled home office and branch executives to continue without interruption the great mass of work that has been laid out for the forthcoming months.

Ralph Peelow, formerly a salesman attached to the Hodkinson offices in Portland, has been promoted to the position of sales manager of the new Hodkinson exchange in Seattle, succeeding F. Butler. The Hodkinson office in Portland has been discontinued. E. Hockstein, who made a splendid reputation as a salesman for Hodkinson in the Albany territory, has been transferred to the Buffalo territory where he will work with H. Boyle.

Harry Melcher, formerly a salesman with the Pathe staff in Omaha, has been appointed sales manager for Hodkinson in the Omaha territory. Dan Morgan, formerly Metro salesman in the Boston territory, has been engaged as salesman for Hodkinson in the New England territory, working out of the Boston office.

The Fairmont Film Corporation Co. filed its bill of particulars in an action it has brought against the New Amsterdam Casualty Company to recover the value of an undertaking given by the Casualty Company in a suit brought against the film concern by one Irving E. Burdick sometime ago, to recover $5,000, the value of stock held by Burdick in the film company.

As a result of this suit Burdick obtained a warrant of attachment against certain films belonging to the Fairmont corporation, and to protect the film concern pending outcome of the controversy, the casualty company furnished the bond on behalf of Burdick.

VIGNOLA

is a guarantee of pictures that are consistently good

Read what New York said of "ENCHANTMENT"

New York Daily News:
"'Enchantment' is exquisitely conceived and executed. I fancy the ladies who like to cry 'lovely' will fall for 'Enchantment,' with a dull hard thud. They will pay rich tribute to Mr. Robert Vignola who directed. Really, it is eternally beautiful."

New York Globe:
"The possibilities open to the moving pictures when they are endowed with an intelligently worked out story, delicacy of production, and a saving grace of humor, are strikingly illustrated in 'Enchantment.' The production is well staged throughout."

New York Herald:
"It is a very captivating production. Vignola has directed Miss Davies very effectively."

New York Evening World:
"Delightful little story."

New York World:
"One cannot see 'Enchantment' without being amazed. Miss Davies is a very sweet and properly willful little society flapper."

Application Is Denied in Rogers-Bray Action

Supreme Court Justice George V. Mullen has signed an order denying the application of Rowland Rogers to preclude John Ralph Bray from offering certain evidence concerning motion picture negatives sold to Bray which the latter claims were warranted to be completed stories and in other respects to meet the requirements of Bray's theatrical business.

Rogers has instituted suit in the New York Supreme Court in which he seeks to recover $20,000, the value of a promissory note given by Bray in connection with the sale of the pictures and on which note Rogers claims $1,000 on account has been paid. Bray, on the other hand, charges Rogers with breach of warranty as to the character of the negatives of the motion pictures which are involved in the action.

"Directed by"

"ENCHANTMENT"

New York Daily Telegraph:
"A word of praise should be given the work of Bob Vignola, who directed 'Enchantment.' His work has been well done. The photoplay in his hands has been molded into entertainment of the highest order. This is especially true of his direction of the star."

New York Tribune:
"You can't help but like 'Enchantment.' Robert Vignola has directed the picture beautifully, with a fine attention to the humorous situations."

New York Evening Post:
"How cleverly it is developed! A charming photoplay, delightful in staging and costume. Marion Davies, beautiful, charming and expressive, is a picturesque and vivacious bit of girlhood."

New York Jun:
"Brilliantly staged."
News Reel Companies in Competition Over Scenes of the Armistice Day Celebration

THE rivalry which exists between the different news companies over the use of aerial photographs, etc., the Pathé News made elaborate preparations for covering the burial of the Unknown Soldier at Arlington. While other companies were on a plane furnished by the War Department, the Pathé News had chartered two private airplanes to carry its film from Washington.

The first plane was to leave the Capitol City at 10:30 o'clock in the morning, and was scheduled to arrive at Jersey City in time to permit the Pathé News to rush out its first picture to the leading New York theatres before the actual burial had taken place.

The second plane, in addition to carrying back the negative of six cameramen who were on the way, also was to carry Emanuel Cohen, editor of the News, as a passenger. Mr. Cohen returned to direct the nation-wide news special issued on the Unknown Soldier burial.

Although Friday was a holiday in the industry, the entire force of the Pathé News and the Pathé laboratory in Jersey City was kept on the alert, as the news from Washington and Arlington Cemetery was provided to all exhibitors throughout the country might have, as soon as human speed would permit, the pictures of the ceremony that deeply touched the sentiment of the nation.

A portion of the beautiful Pathé News pictures of the ceremony were prepared in advance, which gave Pathé a good edge in its distribution.

President Harding and Mr. Hays both made radical arrangements whereby the news weekly-men secured unequalled opportunities to view the spectacular scenes in Washington and Arlington Cemetery. Whereas ordinary newspaper men were provided with a trench from which to report the ceremonies ordered for the spectators, Pathé provided platforms erected at strategic points for the cameramen. In addition, the postmaster general ordered government airplanes to carry the news from New York and the prints from New York to the exchanges.

The offer to place government airplanes and other agencies at the disposal of the industry came on Monday to William A. Brady, president of the N. A. M. P. T., direct from Postmaster General Hays, following the visit to Washington of Edgar Hattrock of the International News. Mr. Hattrock enjoyed a long talk with Mr. Hays and completely convinced the postmaster general of the advisability of making it possible for the news weekly men to film the event under advantageous conditions. In return, Mr. Hattrock will present the President with a complete copy of all the shots made by the International News men.

Another copy will be given to Mr. Hays.

International News has made great preparations. Eight International men will shoot from the specially prepared points of observation every phase of the parades, ceremonies and the wonderful electrical illumination which the city of Washington planned for the evening. The subject will be covered from the streets, the house tops, automobiles, and all the various places.

Through the help of the Post Office Department the releasing arrangements were so perfect that first-run accounts are expected to receive the film virtually at the same time as No. 50 of its regular service, of which it was made a part. Friday is regular release day for International News so No. 50 was to be sent out about one-half length—the other 500 feet to be made up of the special released.

A plane was to leave New York as soon as it was light Saturday morning with all the western prints. It was scheduled to reach Cleveland at 1 o'clock and Chicago at 3. From these two places, the distribution was to be made by train and automobile, utilizing the same system devised to handle the strike situation.

Frank Buhler Tells How He Exploited Victor Herbert in Stanley Theatres

FRANK BUHLER, managing director of the Stanley Theatres in Philadelphia, has come up with the most effective method of bringing forcibly before Philadelphians the fact that Victor Herbert was to conduct the famous Stanley orchestra at the Stanley Theatre for the week beginning November 14. Mr. Buhler relates for the benefit of his fellow exhibitors how he brought the attention of all Quakertown to the appearance of the musician at his theatre.

"After I had made arrangements with Mr. Kraft, Mr. Herbert's business representa-
tive," said Mr. Buhler, "I determined I had to make a step forward in the industry. America's foremost musician—the man whose compositions are known in every quarter of the globe—had recognized that the orchestras of our premier thea-
tres were being conducted by him personally. It was therefore only right that I should leave no stone unturned to make Mr. Herbert's entrance into our industry an event, to do everything in my power to insure for him a worthy position in American art. I wanted to do something unusual—something novel. Then the idea occurred to me. My friend Tony Sarg could help me. I suggested to him that he make up a special edition of his Almanac, and left entirely to his own in-
genious mind as to what should be embodied in it.

The Opening Title

"Two weeks before Mr. Herbert made his appearance there appeared in fourteen of the theatre's editions a feature written by Mr. Herbert which I especially ordered for the occasion. The idea was to get Mr. Herbert's Almanac, and to convey his attitude of mind and his interest in the music we are each going to hear."

"Then right after this came one of Mr. Sarg's famous caricatures which I reproduce here.

While the woman was playing the piano, I had my orchestra pianos play 'Hearts and Flowers,' which, as we all know, was one of the great favorites with movie pianists years ago. Then came this title: 'But with better theatres and better pictures, comes better music, and the Stanley Company has the unique advantage in that, because it has the only big title reading: 'Victor Herbert (himself).'

Then we flashed a motion picture of Mr. Herbert himself, followed by the title: 'Who will conduct the Stanley Orchestra at the Stanley Theatre.'

Then came the big punch. Mr. Sarg had reproduced in his wonderful shadowgraph caricature Mr. Herbert conducting:

In order to have this absolutely correct, Mr. Sarg had taken a movie of Mr. Herbert and reproduced it with extraordinary care. While this little shadowgraph was on, my orchestra played the first two bars of Mr. Herbert's famous composition, 'Kiss Me Again.' I might mention that the picture was in absolutely correct timing with the music.

Producer of Biblical Films Here from Coast

Raymond Wells, director general of the Sacred Films, Inc., of Burbank, Calif., arrived in New York Thursday morning for a limited stay. While in the city Wells will confer with Larry Weinergarten, field repre-
sentative of the organization on the further exploitation of the product. Wells will also look into the possibilities of creating a new market for the release abroad of the Old Testament narratives.

The Sacred Films' chief intends to make a raid on the higher educational circles of the country and plans to return to California with a staff of archaeological and Biblical re-
searc h authorities. Dr. Eingal James Banks, formerly of the University of Chicago, who acted in the capacity of research director during the filming of the initial episodes, will return with Wells to Burbank. According to the director, the filming of the Book of Books from Creation to the Ascension will cover a period of about two years.
Chicago and the Middle West

By PAUL C. HINZ

Legion Cameramen "Shoot" Foch and Pershing in "Chi"

The arrival of Marshal Foch, accompanied by General Pershing, in Chicago was commemorated in the most interesting way possible by Vatterston R. Rothacker, who was appointed by Major Louis A. Boening, chairman of the motion picture division of the American Legion, to film the scenes of the famous general's advent to this city. To assist Mr. Rothacker in this undertaking, Major Boening appointed a number of members of the American Legion who were especially detailed to work on Foch's visit, from the time of his first appearance in Chicago straight through the day, including all the interesting events in honor of his coming.

Private William F. Abbe was appointed cameraman to work under the major's direction, while first assistants were Lieutenants Charles E. Pain, Jr., and George Kilgore. The developing and printing were accomplished by Sergeant George Gibson, Corporal John Hahn and Private Albert Peterson. The tasks were written by Roger Fenimore. Military ceremony prevailed during the entire proceeding, even to the delivery of the print to the Chicago Theatre, which was done by a Legion man in time for the picture to be shown Saturday night, November 5, the evening of Marshall Foch's visit. Mr. Rothacker presented Foch with the first complete negative of the film and later presented prints to the Chicago Historical Society, the national Legion headquarters and the Illinois Legion headquarters.

Hodkinson Opens Exchange

Hodkinson announced the opening of the new Chicago exchange at 750 Wabash street, November 15. Since the office has been fully equipped and ready for business, and in addition to the subjects formerly released through Pathe here, a complete line of short subjects will be handled. Among the group released first which will be released are "The Beggar Maid," a twelve-two-reel series which will be distributed at the rate of one a week, and Charles Urban's one-reel feature film, "The Quiet Peace," which will be on the market in this territory November 13. The first of the big productions which will be released through the Chicago exchange are "Rip Van Winkle" and "A Certain Rich Man," which are due some time in December.

The territory to be covered includes all of Illinois, Indiana and Wisconsin. All deals in Milwaukee and Indianapolis will be transacted directly through the Chicago office. The removal from the Pathe offices and the establishment at the new location has been under the direction of District Manager W. F. Seymour, who has been in Chicago for several weeks completing arrangements. Mr. Seymour states that the Chicago manager has not yet been named but announces as members of the sales staff the following: Tom Greenwood, Charles Lundgren, W. F. Frier and B. Alberts. F. L. Drum has been appointed office manager and cashier.

Brady in Chicago

William A. Bray spent October 30 and 31 in Chicago on business immediately pertinent to the run of his dramatic production, "The Skin Game," at the Central Theatre. He was entertained at a large luncheon attended by many representatives of the industry as well as the stage and several members of the profession. A report of his successful address in Detroit before the Parents and Teachers' Association was one of the most cheering features of his visit.

"Fox Special at Woods" Special at Woods

The recent completion of "Nero" for the Fox Film Company has brought about a change in the policy of the Woods Theatre as originally outlined for this season. When leased early in the fall for a period of thirty-two weeks, it was announced that during this time the three big specials, "Over the Hill," "The Connecticut Yankee" and "The Queen of Sheba," would be shown for proportionate lengths of time. But the new arrangements provide for dividing the season into four and showing "Nero" in addition to the other three specials.

Accordingly on next Thursday night "Over the Hill," which has just completed its eighth week in the city, will give place to "Queen of Sheba," which will start as its predecessor on a two-day show-a-day basis, with a top price on weekdays of $1.50 and on Sundays of $2. A special showing of the film will be made on this day, November 10, will take place in the afternoon and in the evening, accompanied by an augmented orchestra the feature will have its first public showing.

Practically New

The Wicker Park Theatre had a successful opening October 20 when, between 12 o'clock and 11 p.m., Adolph Powell, Herman Appelbaum and H. Hahn, directors for the Drake Amusement Company, which owns the theatre, kept a large crowd of the first-day visitors at bay. The Wicker Park, which is located at 1539 Milwaukee avenue, was formerly known as the Bell. Since its fire last summer, reconstruction has been going on slowly so that the theatre as it now stands is practically new.

The biggest change consists in the installation of a splendid organ, the former being almost destroyed by fire. The difficulty in finding room for the more modern type instrument and its extensive equipment of pipes was solved by designing a special frame for the instrument, the platform to the organ having been designed by Architect M. S. Hill, whose name appears on the theatre, and in the theatre where it now stands.

Theatre will be a showplace for the Wicker Park residents, and the decorative scheme is designed to suit the purposes of the theatre. The walls are finished in damask effect of pale gold, ornamented with garlands of flowers in hand-wrought colors and full-length panels of midnight blue. A stage curtain and side booth curtains of heavy maroon velvet add another enriching, while the lighting and the canopy in front of the stage is a brilliant twinkle system in white lights that is very effective even from a long distance. The Wicker Park has started out on a high-class basis and is showing some of the best product available early after the first loop runs.

"Mothers and Movies" Lecture

Mary Carr, star of "Over the Hill," came to Chicago on November 6 to accept the invitation of the Woman's League to speak on "Mothers and Movies." The request was an unusual compliment to the artist and was the outgrowth of an appreciation of Mrs. Carr's sincerity in the much-loved mother role in the Fox special. Some of the most exclusive clubs were represented in the audience that gathered to hear her talk, and the occasion wound up with a dinner at the Hamilton Club. During this stay in the Middle West, Mrs. Carr was scheduled to make five personal appearances at the Woods where, "Over the Hill," is running, two at the Alhambra Theatre in Milwaukee where the picture is also playing, and at the Chicago and Detroit, after which she returned to New York. As honorary guest at a reception given at the Hotel Astoria by Miss Rose, who is a Red Cross nurse, Mrs. Carr was greatly in demand during her brief stay in Chicago.

Pearson Makes Two Changes

Elmer Pearson spent two days in Chicago in which he made some changes in the Chicago front office, Mr. Pearson, who has been assistant cashier for the past year and one half, was appointed short subject salesman on the west side. Charlie Filkins, former feature salesman, was assigned to the district in Northern Illinois to handle short subjects.

Thousands Admitted Gratis

Mary Pickford's cabled invitation to the orphan inmates of many Chicago institutions has been accepted in several instances. Thousands of children have seen "Little Lord Fauntleroy" at the Randolph Theatre during the past two weeks without paying so much as the tax. The St. Catherine's club, the Juvenile Detention Home and the Masonic Orphan's Home are among the institutions that have been represented in the response.

"Theodora" Coming

The announcement has been made that Golwyn's "Theodora" will open its Chicago run at the La Salle Theatre on November 12, but announced in Pathe's office, the picture will have its premiere at the Randolph Theatre during the past two weeks without paying so much as the tax. The St. Catherine's club, the Juvenile Detention Home and the Masonic Orphan's Home are among the institutions that have been represented in the response.

Copenhagen Theatre Honors Asta Nielsen

Advices from Europe state that Asta Nielsen, who plays the title role in the Asta Films production of "Hamlet," which had its premiere at the Lexington Theatre on November 7, has received an invitation from the board of directors of the Royal Opera House at Copenhagen, asking her to play the leading role in a new pantomime by Troppa-Blok called "Scaramouche," with music by the renowned Sibelius. This pantomime will be produced in the same theatre where Asta Nielsen started as a poor little chorus girl.

This is not the first time that Nielsen has been signal honor. Eberlein, world famous sculptor, whose office is in Rome, is among the world's greatest, has commemorated the film art by a sculpture in which Asta Niel- sen is embodied as the "Muse of the Film Art." Around the base are relief figures showing Miss Nielsen in her different roles, and overtopp- ing them is a large slim figure of the artist in Greek garb. Eberlein's conception is that she must be modern and yet at the same time be a symbol for all the ages. The head is thrown high towards the sun in a noble gesture of a noble woman.
Tod Browning Has Again Signed with Universal

Tod Browning, one of the best known directors for big productions, has been signed again by the Universal. This is the third engagement that Browning has entered into with the Universal and this one involves the most money and the most work, it is reported. In fact, Mr. Browning has undertaken to produce in the space of a year from November 1, two jewels pictures and six Special Attractions. This is quite an undertaking but Browning is satisfied that he can do it and Mr. Laemmle, who signed the contract at Universal City, has ordered Irving G. Thalberg, general manager, to place every production facility at his disposal.

Tod Browning is best known to the moving picture business by three exceptional Jewels which he produced. They are: "The Virgin of Stamboul," "Outside the Law," which he also wrote, and "No Woman Knows." Browning is not losing any time in starting his work under the new contract. Gladys Walton has just finished "Sandman" and Browning will start her at once in William Havens McNutt's story, "Kind Deeds."

Marcus Loew in Town

Marcus Loew, head of the Loew Amusement Enterprises, and controlling factor in the Metro studios, arrived on the coast last week, to remain until after the opening of the new Loew State Theatre at Broadway and Seventh streets. The theatre is in its final stages of decoration and is expected to be ready for the public opening about November 7. While here Mr. Loew will devote part of his time to his film interests.

Talmadge Staff Arrives

Constance Talmadge's director, Sidney Franklin; her scenarist, Frances Marion; and Kenneth Harlan, her leading man, arrived on Tuesday from New York and are already in the midst of preparations for the filming of "The Divorcee," Miss Talmadge's coming picture, which will be produced at Brunton for Associated First National.

Yost Exchange Manager

Robert Yost, special publicity manager for the William Fox West Coast studios, has been appointed manager of the Fox Exchange in Los Angeles, and Jack Hill, who has been doing special exploitation work with the "Over the Hill" and "The Queen of Sheba" road companies, has been appointed to the publicity position at the studios vacated by Mr. Yost.

GUILD GIVES PARTY

The Screen Writers' Guild, a society composed of prominent writers for the screen, gave a Hallowe'en party to the members and their friends at their club house on Las Palmas and Sunset Boulevard last Saturday night. All dignity and formality was dispensed with for the evening, and dancing and games appropriate for the occasion were indulged in.

Grauman Returns

Sid Grauman, who has been in the East for the past few weeks, returned to Los Angeles last Saturday. As a result of his trip Mr. Grauman will have a number of novelties in the way of prologues and musical numbers to offer the patrons of his amusement houses in connection with the picture features during the coming winter. Part of Mr. Grauman's time in the East was also taken up with the chasing of equipment, draperies, objects d'art and other accessories for the new Metropolitan Theatre now under construction at Hill and Sixth streets.

Orchestras Lacking

Although announcement was made by the Theatre Owners' Association last week that new orchestras were being rehearsed to take place in New York, "walking mom" for the Sunday before, practically all of the downtown houses, picture, vaudeville and legitimate, have opera or orchestra, and organists, or pianists, for the musical accomplishments to their programs.

A statement regarding the controversy between the Theatre Owners' Association and the Theatre Owners' Association has been made through the press by Francis R. E. Woodward, secretary of the Theatre Owners' Association.

New Picture Company

With Clifford S. Esfetl as president and general manager, a new film producing company to be known as Metropolitan Productions, Inc., has been formed to produce special features of five and six reels. The plan of the organization includes the making of a series of eight adaptations of famous books, and four original stories which will have all-star casts. The Metropolitan Productions will make their pictures at the Louis E. Mayer studio.

Tom Moore to New York

Tom Moore left for New York last Sunday to make final arrangements in a new film adaptation of "The Virgin of Stamboul," to be produced with Strand and Proctor at the Metropolitan. Mr. Tom is expected to return at the head of his own producing organization.

Suckno Changes Policy at His Albany Theatre

Having changed his policy and now running second run pictures, changing three times during the week, and with the top price of admission at 20 cents, instead of 25, the Albany Theatre in New York, Y., is making a big impression on Mr. Sam Suckno, these days. The house is what might be termed a midway one and forced to compete with Strand and Proctor. Mr. Suckno decided to use good second run pictures rather than to attempt to buck the far larger and more elaborate houses with first run, and to give a change of program three times a week rather than to confine it to one every three days.

For instance, Rupert Hughes' "The Old Nurse" played at the Strand here three or four weeks ago, to a record-breaking business at fifty cents, top. Mr. Suckno played the same picture the last two days during the past week, at twenty cents, and filled his house afternoon and evening.

Sues for $43,000

Suit has been brought in the New York Supreme Court by Rene Moreau against the Pathe Exchange, Inc., in which he seeks to recover about $43,000. Moreau alleges that in April, 1920, he entered into a contract for the sale to the defendant of a large number of negative films of motion pictures of scenes in foreign countries, as well as in China and Japan, to be charged for at varying prices a linear foot. Four specific items are given which, it is claimed, have not been paid to Moreau by the defendant and which total the amount sued for.

Court Orders Sale

An order directing the sale at public auction of furniture, and other office fixtures of the Stoll Film Corporation of America, of 130 West 46th street, has been signed by Justice Henry D. Hotchkiss of the New York Supreme Court. The order is the result of a suit brought against the film concern by Ralph O. Proctor, who is suing because of an alleged breach of contract.

Sue for $3,000

Charging that $3,000 is due them because of failure to honor a trade acceptance when it fell due, John Sherman Cooper, Lewis Dent Collins and George Herbert Shreve, composing the firm of Cooper, Collins and Shreve, have filed suit in the New York Supreme Court to recover this sum from the Arrow Film Corporation. It is alleged that on May 9 at the offices of the Norman Manning Productions, Inc., issued a trade acceptance addressed to Arrow Film for $1,000. This trade note directing the Arrow Film Corporation to pay the $1,000 to the Norman Manning Pictures, it is alleged, was accepted by Arrow Film. It is charged the note was indorsed over to the Cooper, Collins and Shreve.

"Over the Hill" to Go Overseas

As a result of the universal appeal of "Over the Hill," the celebrated Fox super special production, announcement is made from the offices of William Fox that the picture will be distributed by the company in both European countries and in Asia. Negotiations have already been completed for sending "Over the Hill" to Central Europe and England. It will also be shown in Russia if plans now under way are consummated. The film will be distributed in this latter country via England. Arrangements have also been made to permit the inhabitants of Singapore and Shanghai to see the picture that ran a solid year on Broadway.
E. E. Collins, Down in Texas, Author of Some Clever and Simply Colored Slides

E. E. COLLINS, of the Opera House, Greenville, Texas, has sent in some slides much better than the average and yet so simply made as to be within the reach of anyone who can letter well.

Too many exhibitors seem to think that if they letter their announcement on a sheet of glass they have done all they can. The result is a black letter on a brilliantly lighted screen and the eye resents the strain imposed upon it. Collins does not use black letters. He knows that while they will be read, they will not get the same attention that a white letter on a dark ground will command.

Makes Scratch Slides

To do this he makes scratch slides using De Voos white show card paint which he writes will permit the smallest letters to be scratched without flaking off.

For color effects he uses bits of colored gelatine. It is not possible to suggest the effect in a cut, for the colors will not reproduce, but here is one from which the color has been removed.

**Mixed the Mothers**

In the issue of November 5, this department told how Samuel Sivitz of Pittsburgh had original drawings made for "The Old Nest" when, in point of fact, it was "Over the Hill" to which reference was really made, as the cut plainly shows. If you got the idea that it was the Goldwyn department which was at fault, please correct your mental error.

Sold "Dangerous Curve" Chiefly with Letters

Because the Stanley Theatre, Philadelphia, booked "Dangerous Curve Ahead" on short notice, there was no time for a long distance campaign. The play had to be put over in a hurry.

And L. Einstein figured that a mailing list would be the best means of reaching people quickly, and 10,000 letters were sent out with the heading: "Caution, Stop, Look, Read." This was followed by a brief description of the play.

Used Other Stunt

Other stunts were used such as the street traffic signs and billing on the elevated and subway lines, but the chief reliance was placed upon the letters, and the results were so good that there is a new Einstein theory, positive rather than relative. It runs: "To get them in a hurry—write 'em." It turned the trick for the Goldwyn picture.

Just Escaped Arrest

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., nearly went to the hose-gown for putting "Dangerous Curve" signs wherever he could find a curve in the road. Some of them were put up alongside the street and at other points he had to put them on private property, but he posted the town.

Then he had a visit from the Chief of Police, wanted to know who made him traffic superintendent, but Young talked the chief into a more amiable frame of mind and ducked incarceration.

He also used a street ballyhoo in which a supposedly newly married couple were driven around town in an automobile suitably trimmed. It helped business and it cost only $3, so Young figures that he is on the right side of the ledger.
Selling the Picture to the Public

Capitol Anniversary
Used Special Displays

Because Goldwyn Week was also the anniversary of the opening of the Capitol Theatre, the management went to unusual pains to give the house front an attractive appearance. A number of oil paintings in gilt frames lined the lobby and the insert cards were more than usually elaborate.

Hyman's Novelties at the Mark Strand

Two production numbers will be offered by Edward L. Hyman at the Mark-Strand, Brooklyn, the week of November 13. There will also be a semi-production overture. The selection is von Suppé's "Morning, Noon and Night" and the production stage will show a room with four windows, the lighting going through the effects indicated in the title of the overture. No figures are used, but it will break the monotony of the straight overture and give the spectator something to look at.

A medley of Scotch airs in songs and dances will be the first production number. The setting will be the pastoral drop, with sheet and the lighting will suggest late afternoon. Set rocks will be used at the sides to suggest the Scottish highlands. The numbers will be Cowen's "Border Ballads," for baritone; "My Love, She's but a Lassie Yet;" Caryll, for soprano; a medley of "Shepherd Boy," "Loch Lomond," "Bonnie, Bonnie Lassie" and "Blue Bells of Scotland" for two girl dancers, and "Comin' Through the Rye" for mixed quartet.

The Topical Review permits a change in the setting and then comes the prologue to the feature, the latter Norma Talmadge in "The Wonderful Thing." For this a garden set will be used with rose bushes and small poplar trees in the background. A settee on one side is balanced by a balcony on the other. There is a white rose-tinted lattice on the balcony and a black lattice on the opposite side. The lighting will indicate moonlight and the grouping will show a garden party in progress. The numbers are "Melody of Love," from "Gypsy Love," Lehár, and "Beautiful Lady" from "The Pink Lady," Caryll, for a man and woman dancer and "The Wonderful Thing," by Kummer, for mezzo soprano.

The feature follows, and then a soprano will sing "Volio Saperi," from "Cavalleria Rusticana" as a concert number. Burt Keaton in "Hard Luck" follows, and Bach's organ postlude.

The effect of a stack of these all over town can well be imagined, but this stunt should not be used with a few. Enough must be printed so that the town can literally be plastered with them to get the full effect. This is the sort of thing it is possible to do only once in a while, but the first time you work it, you can burst the town wide open for a few days and then slip in with the full advertising campaign with the town in the most receptive frame of mind.

When a patron tells you he does not like a picture, do not call him a fool and tell him everyone else does. Tell him you're sorry and hope he likes the next one better. It will only make him more disgusted to fight him.

Set of Teaser Cards
Beat Window Display

Hooking to a drug store which sells popular reprints, the Howard Theatre, Atlanta, got a fine display for Douglas Fairbanks in "The Three Musketeers" and the book jackets served as additional stills, but the big noise in Atlanta for this United Artists' production was a set of seven tack cards.

These were on plain manila stock 11 by 14 inches, cheap manila stock printed a bright red—and you have to get a good red to show up on that sort of stock. All carried the "All for one" slogan, but below were these smaller lines: "Atlantic will see the struggle," "Ask your next friend for the clue," "The foe is powerful, crafty, resourceful;" "For one to arrive, four must start," "The best rule when danger threatens," "If it comes, let it be now," "It is an hour for the fearless."

These Teaser Cards Worked Fine for "The Three Musketeers" in Atlanta

They were tacked all over town by the Howard Theatre and they made an unusual amount of talk; for there was no clue as to what the cards might mean, and Atlanta is the home of the Ku Klux. It was not until the rest of the advertising broke that the mystery was solved by any save the dyed-in-the-wool fans. On the left is a book display in a drug store window.
Selling the Picture to the Public

Found a New Idea for Sidewalk Mats

Sidewalk mats have been in use for years, but no one seems to have thought of using them for hook-ups until John P. McConville, the Boston Paramounte, foraged together with L. M. Boas, of the Rialto Theatre, Fall River.

McConville got the local furniture handler to supply a square of flooring 8 by 10 feet on which was lettered a sign for "The Affairs of Anatol" and another for the flooring. It was good advertising for the theatre and even better for the store, for it put the material to a really practical test.

It is not stated whether the store also used a mat in front of its own doorway, but this can be done and will help along. It worked so well in Fall River that McConville passed it along to the Park Theatre, Barre, Vt.

Made It a Hummer

Putting over "The Affairs of Anatol," Manager E. W. Irvin, of the Strand Theatre, Salisbury, N. C., seems to have hung up a record, for he painted 41 prominent windows for the attraction. He also had a banner at the four-corners, showed a lobby display of twelve paintings of the stars, took quarter pages to start off, instead of eight or ten inches—and did four times his usual business. That's the moral. If you have a big one, ride it to a finish.

Hired Vacant Store for "The Affairs of Anatol"

Award the red flannel bathrobe to Amike Vogel, the Seattle Paramounte, for he has pulled another picturesque stunt. It is not exactly new, for political managers have been doing it since time immemorial, but it was Amike who saw that he could work the idea for a picture. He's there with the headpiece.

Mike was looking around for something to put over "The Affairs of Anatol" in Bellingham, Wash., for the American theatre. He happened to see a vacant store, and rented it. A furniture store loaned him a rug and some chairs and things, in return for credit tags. The same rental was paid for a phonograph and a piano and a local grocer contributed coffee for the advertisement he got out of it.

A little whiting gave him his window signs, he borrowed a couple of the girl ushers from the theatre to help him out and opened up shop. Anyone was welcome to walk in, look at the stills and listen to the music and hear the girls sing, and before they went out they received some "Anatol" literature to take along with them.

They seemed a bit afraid of a trap, at first, but when Mike did not try to sell them tickets right there and then—hey did but they did not realize it—they told others, and in a couple of days practically everyone in Bellingham had visited the exhibit. And they all went out feeling that there were two kinds of pictures. "Anatol" and all others, and the American mopped up everything in sight. It was a wonderful money maker. Good reason why it should be.

Evening Dressed His Sandwich Advertiser

Oscar Kantner worked a good old one when he sent out a man in evening dress to carry a banner for "Experience" at the Strand Theatre, Evansville, Ind., but the Paramounte worked it to the limit.

KANTNER'S PERAMBULATOR

The man looked as though he could wear evening clothes without stage fright, and his get-up was faultless, the only blot on the good front he put up being a sign lettered on his shirt front reading "Did you see my back?" What you saw on his back is shown on the other side of the cut.

It is more than thirty years since the Hoffman House cigars were first advertised by a man with a flashing shirt front in imitation of the trade mark, and the stunt has been working well ever since. It has the additional advantage of suggesting the class of the play advertised, and it does not cost much for equipment.

AMIKE VOGEL, PACIFIC PARAMOUNTEER, HAS HAD ANOTHER BRAINSTORM. IT'S A GOOD ONE, AS USUAL.
Selling the Picture to the Public

Pretentious Lobby Display Is Simple
If You Follow the Plans of Mr. Taylor

Here is another good idea from O. T. Taylor, advertising manager of the Weir Theatre, Aberdeen, Wash. The general effect is that of a panel set between two columns, only one-half of each column showing. These are done in a manner very similar to that employed in the making of the vases for the production of "The Devil."

By making this display so that the panel sets into the columns, these can be used separately and attached to other designs as desired. They will prove generally useful.

The general lobby display has been painted out in the cut reproduction because something went wrong with the edges of the negative.

Easy to Build

By O. T. Taylor

This illuminated attractor for "Reputation" consists of the main cut-out A mounted on the frame B. The latter extends over on each end as a support for columns.

The half circular plates C, made from thin boards or compo board, spaced with thin wood strips, D, forms the skeleton for the columns. Cover with cardboard and a strip of compo board for the base and cap, E. The detail drawing shows manner of assembling.

The columns are surrounded by a bust cut-out of the star with a painted statue base.

Making the Title

The title of production is also cut from compo board and should be of a style of letter that will permit the joining of one to the other. The title is elevated above the main cut-out by means of supports E, which in turn are fastened to the brackets G; setting the entire title back 6 to 8" from the main cut-out. This is done to permit the use of lamps in reflectors H to illuminate title.

Size of attractor: Columns 4 ft. high, 10" wide. Main cut-out 3'6" high. Metzger can employ star cut-outs projecting above columns governed in size by poster cut-out used.

Colors: White ground, decorations around photos and striping on columns in gold. Spot orange, black lettering with star's name trimmed in white. Title cut-out orange trimmed with metallic silver flitters. The flitters sparkle in the light and make a dazzling display.

Made Mock Wedding
Bring the Patrons

Eller Metzger, of the Strand, Creston, Ia., has been at it again, and this time he put over Constance Talmadge in "Wedding Bells" to better than his usual results, and Metzger can buy more for two dollars than most men can for a hundred.

First he advertised for a couple to get married on his stage just before the first night showing of the feature. He would pay all expenses if they would merely come up on the stage to be hitched.

He offered ticket prizes to the persons who guessed the identity of the happy pair, and then posted some of the guesses. Creston is not so large that this feature did not take hold strongly. Everyone was interested.

The Honeymoon Hack

The night of the wedding Metzger sent a cab around town with tightly drawn curtains, and strings of old shoes, rolling pins and other comic supplement trimmings, with a lettered invitation to come to the Strand to see courtship turn into a battlehip.

To keep the crowd in order, he had to announce that the ceremony would be repeated at the second show for the benefit of those who could not get in to the first showing. Those who did get in sat with bated breath while a soprano sang "Here Comes the Bride" and then a shout went up as on the stage came the pickaninny who has helped Metzger in a lot of his stunts. The sell went over bigger than a real wedding would have gone.
Selling the Picture to the Public

Painted the Sidewalk for "Dangerous Curve"

Utilizing an idea originally done for "The U. P. Trail," W. E. Drumbar painted the sidewalk in front of the Riviera Theatre, Knoxville, for "Dangerous Curve Ahead." There was a telegraph pole at the curb with a card announcing the play and author. There was a traffic signal at the end of the track and several more placed in the lobby beside the windings of the right of way. Overhead were strung telegraph wires from which depended curiosity arousing signs such as "Do you ever see your old sweetheart?"

There were twenty of these traffic signs made up, reading simply "Dangerous Curve Ahead." These were taken out and planted along the streets, preference being given to straight stretches where the signs would be palpably out of place. After a day or two the playing dates were added, but not the theatre name. This was filled in when the full campaign started.

About that time the city authorities sat up and took notice, ordering the removal of the signs, which served to get the matter into the newspapers, giving additional publicity. The signs were taken down and wired in and around the theatre lobby to hook up more directly.

It was a shrewdly planned campaign and brought excellent results for the Goldwyn production.

Chinese Atmosphere for "Dawn of East"

W. E. Drumbar is getting noted for the fronts he puts up for the Strand Theatre, Knoxville. They must draw real money, for he keeps on using them, and he is not a man who throws money away. With Alex Lukowski, the house manager, he planned a Chinatown front for Realart's "Dawn of the East," with Alice Brady.

The display is as elaborate as though it had been made for a stage setting, and this is not stock scenery painted over. The centre of the lobby houses the box office, with the announcement of a Chinese theatre, and there appear to be stores on the sides.

The handsome lanterns are partly concealed by the announcement cards for the soloists and we are inclined to the belief that the selling value of the lanterns would have been greater than the selling value of the soloists. In other words, the cards would have been better elsewhere, since they offer a sharply intrusive note in an otherwise consistent scheme.

A big Chinese gong would have helped not a little in ballyhoo effect, and would have been in harmony with the rest.

The sign just above the seated figure, you will find, is the entrance to the "San Toy Y. W. C. A." The Y. W. C. A. had a drive on and this booth was fixed up to permit them to sell candy and similar wares for the benefit repainted from "The Sky Pilot" and the house acts, a dancer and a musical artist.

The stunt cost only $25, for the backing is of their fund. The Chinese girls are vaudeville was used for "The Old Nest." It put over Miss Brady in a Chinese play, though Chink plays have not been popular in Knoxville.

Drumbar shows below how one stunt can be made into another. Don't throw away old exploitation. It can always be used again.
Selling the Picture to the Public

Bright Colors Made Attractive Display

Color in a window always attracts and for Elsie Ferguson in "Footlights" Mr. D. Doster, manager of theatres for the Southern Enterprises in Montgomery, Ala., got a wonderfully attractive display for the Strand Theatre.

Three gorgeously colored evening gowns were placed in the show case with a few artificial American Beauty roses and some stills and cards, the whole being lighted by some specially installed red footlights, which increased the vividness of the colors.

It made a great night display and sold the women both the play and the idea of evening frocks.

Street Singers Told of "Old Oaken Bucket"

Sending a quartet out to sing the praises of "The Old Oaken Bucket" was a novelty stunt used by Manager Frauenhal, of Keith's Prospect Theatre, Brooklyn, for the F. B. Warren attraction.

For a week before the showing the boys worked the stunt along Ninth street and Fifth avenue, breaking into song on the street corners and always chanting "The Old Oaken Bucket." Just when the gathered crowds expected the hat to be passed, they would unfold banners announcing the coming of the attraction to the Prospect.

Musically, it was not such a good quartet, but from an exploitation angle it was a valuable feature. You don't have to use trained singers. Any boys who can harmonize barber shop chords can put it over.

Found Inexpensive Rig Made Good Perambulator

Many managers do not send out perambulators because they contend that to build a float will cost more than it will bring in in extra sales.

Just to prove that it could be cheaply done, S. D. Sladdin, the Buffalo Paramounteer, built one for the Paramount Theatre, Cortland, N. Y., at small expense. He cut out three Clive three sheets, mounted them in the rear of a light one-horse rig, added a couple of hand written cards and sent it through the town.

Another good stunt was establishing an "Anatol Headquarters" in the drug store where some 200 girls in a ladies seminary daily quenched their thirst. There was an ample supply of stills, heralds and other advertising which the girls could have for the asking, and the stunt sold about 400 extra tickets.

Made "Not Guilty" the Talk of All the Town

Getting out posters with glaring headlines reading: "Extra—Not Guilty," and sending them down the streets just about show-time, is what put over that First National picture to big business for Herb Johnson, of the Luna Theatre, Lafayette, Ind.

Moreover, he used newsboys to do the distributing, increasing the value of the suggestion. The fact that an extra was gotten out to tell that someone was proven not guilty caught the attention of everyone, and they grabbed for the throwaways before they realized that extras are not given away. Having taken them, they read through the easy type and got the full message.

By giving a twist of oddity to an old idea, Mr. Johnson made it a valuable aid to business and ensured that the cheapest form of advertising for once would be the best.

Didn't Wait to Be Asked

The Paramount exploitation department is jubilating over a letter recently received by Eli M. Orowitz, the Philadelphia Paramounteer, in which a bookseller asks for hook-up material on "The Sheik."

The firm is the Clayton L. Traver Company, of Trenton, and they wrote in asking for advertising material, without waiting to be solicited. Orowitz sent them stuff on the jump, and added that they could get extra books on consignment on application to the book publishers, who have been tied up to a national co-operative campaign.

Publishers and dealers are both commencing to realize the value of the hook-up, but this is the first instance in which a retailer has anticipated the visit of the exploiter, and Claud Saunders is so happy they have to move his smile out into the hall every time he wants to receive a caller in his office.
Selling the Picture to the Public

Stumped the Jury

E. E. Collins of the Opera House, Greenville, Texas, pulled something new for "The Old Nest" when he persuaded the local paper to invite the grand jury, then sitting, to be its guests at a performance, offering a prize to any member of the jury who was not affected by the story. This was good for some strong advance and a play all over the front page the day the trick was worked. If you can't borrow a grand jury, collect any other bunch of supposedly hard boiled eggs.

Still Contests

Now it is the Blue Mouse Theatre, Minneapolis, which has been packing them in with a contest. This time it was for the Warner Brothers feature, "Why Girls Leave Home," and the P. A. says they stood them three deep in the queue. Everyone thinks he or she knows why girls leave home, and this makes a contest ideal for this attraction. Up to date it does not seem to have occurred to anyone, though, to suggest that some girls leave home because they get married. That's the most prevalent reason, getting right down to it.

First You Saw Mars

Then Got a Message

They are using telescopes down in Australia, too, but they give it a new twist, at least they did at the Crystal Palace, N. S. W., where a real telescope was put in place just in front of the lobby and you could see the real Mars before you went in to get the message sent from there.

It helped to get the transient crowd for the Bert Lytell Metro production, and it commends itself to managers over here.

Like most Australian houses they offer two features as well as the small stuff, but they pick one and get it over above the second story, and this lobby gives practically everything to "A Message From Mars."

This Simple Lattice

Cost Twelve Dollars

Most of the lattice work lobbies we have pictured have suggested a considerable expense, but Roy Smart, of the Theatro Theatre, Anniston, Ala., has planned one which costs little and is just as effective as would be closer work. He used only upright slats with a single set of diagonals, painting the slats white and draping with vines. Often you can get the slats from a planing mill very cheaply, or common lath can be used for the diagonals.

Mr. Smart planned for a hook-up double page for "The Great Moment" and started his campaign by selling the idea to the advertising manager of the newspaper. The paper contributed several two fours reading "Watch for the Great Moment Sales." Letting this sink in and then going out and selling the store managers on a great moment sale enabled Mr. Smart and his office assistant to sell two pages of advertising in about an hour. He simply persuaded the advertising manager to take a dose of his own medicine and advertise for trade. It put the scheme over.

Three windows were hooked up to special displays and the leading drug store, which was the soda centre of the town. Together the special effort put the Paramount over to about 50 per cent increase and cost only $12.

Improved the Clock

Oscar White, manager of the Rex Theatre, Sumpter, S. C., improved on the clock face idea for "The Great Moment."

He used a clock face six feet in diameter, lettered, "This is the hour and this is the moment to see Gloria Swanson in 'The Great Moment.'" The hands were geared to an electric motor and revolved continuously to get the attention a moving object always commands. The best commentary on the effect was Mr. White's note, which reads: "The photographer could not get a very good picture on account of the automobiles parked in front." This could have been obviated by taking the pictures after the last night crowd had gone home or in the early morning, before the crowd is out.

The clock face is suspended in the centre of the arch.

Boomed Big Game

Sporting goods stores offer a natural hook-up for Metro's "Big Game" and the Strand Theatre, Minneapolis, made the most of it when they hooked into a large store. A window was made over into the semblance of a cabin interior in which was displayed everything from pelts to poker chips, with the lobby stills used as decorations on the wall. Card read "The Great Moment" and the hook-up proved very effective.
Selling the Picture to the Public

Used Taylor's Plans for a Lobby Display

Using one of the lobby display frames originated by O. T. Taylor and printed in this department, C. B. Grimes, Manager of Theatres for Southern Enterprises in Columbus, Ga., got a very effective display for "Cappy Ricks" at the Rialto.

He painted the panel to give a sky and sea effect and in one corner, at the top, pasted the one sheet cutout of Meighan at the wheel. Below this was the cutout of a two-masted schooner, under sail. This was set out from the panel a few inches and behind it was placed a single lamp the light from which shone through the portholes of the ship and illuminated the port light in the rigging. The ship was about four feet long, which will give some idea of the general proportions.

If you use this effect, be careful of the port light. If the ship is sailing toward the right hand side of the frame, use green tissue. If headed toward the left, show a red light.

This display, plus Meighan's personal populariry and the repute of the Cappy Ricks stories in the Saturday Evening Post, brought an exceptional business. The added cost was only seven dollars.

Gave Object Lessons

Teaching by object lessons is not confined to the schools. Herman Phillips, now Paramounting in Albany, tried the idea for the Rialto Theatre, Glens Falls.

He put a dictionary in a prominent location with a sign reading:

"All the good' objectives in the dictionary will describe the wonder picture, 'The Affairs of Anatol' at the Rialto Theatre.'

This looked so good that he got a large lump of coal and used a sign telling that "Black-stone" was a great lawyer who would have appreciated this play were he alive today.

With a dressing of stills and three sheets of the stars, he made a very pretentious display.

Phillips also got twelve newspaper tieups.

Puts Standard Signs in Shadow Box Frame

On the Southern Enterprises circuit they have standard cloth signs 3 by 6 feet, which are shipped with the attraction. L. C. Holloway, manager of the Imperial Theatre, Gadsden, Ala., had a shadow box made of beaver board to hold these, which gives more finish to the display.

"Anatol's" linen would be immaculate if he sent it to a local laundry, and there were references to the things he wore, he mistakes he made, the letters he wrote, and even the barber shop remarked that there was no waiting in "Anatol" and none in the shop. They only left out the undertaker.

The cost of making and wiring the box was only $3.75.

For "Cappy Ricks" he used a sheet tightly painted with an ocean scene, with a ship in the distance, and on this was lettered the title of the play in stronger colors. By making the backing in oils andlevering it in water color, a permanent pictorial sign can be had which can be washed off.

For "Cappy Ricks" Mr. Holloway also used the ship perambulator, building it on a tray. Even a derky "skipper" with a mule power engine did not detract from the effect. The float was built by the local sign man and cost very little, but business went up twenty per cent.

Run a Double Event

Hal Opperman, of the Crescent Theatre, Pontiac, Ill., used the free matinee for Jackie Coogan in "Peck's Bad Boy." The show was advertised for ten o'clock, but by seven the kids lined up in the rain, many of them bringing their breakfasts with them.

The '450 seat house was filled within two minutes after the doors were opened, and a second performance followed the first, that none might go away disappointed. Opperman is not the sort of men to send children home crying. He held up the first regular show a little, but every kid saw Jackie free.

Had Ghostly Lobby for This Talmadge Picture

Getting something new always brings in the money. H. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., has devised a ghost lobby which will work for many other titles than "Ghosts of Yesterday" for which it was used.

"Made a Cave"

He draped his lobby entirely in black and placed two draped dummies, one either side of the entrance. The front was brightly lighted, to give contrast to the black within, the lobby itself being lighted in steel blue.

The display cost nothing and it increased the receipts more than one hundred dollars.

Dummy ghosts are better than "live" ones since they feel no pranksish temptation to scare women and children. Remember that if you use this stunt.
The leading serial star of the world—
who has consistently outdrawn every other serial star—
whose successes are numerous—
who has never had a failure—
in a stirring Western serial—
produced by Hal Roach, a real master producer—

Coming Soon!
Pathe News

What it means to be first

It doesn’t mean to be first with a Fifth Avenue parade or a Main Street automobile smash.
Or with Col. Bill Johnson delivering a speech at Job’s Corners, Pa.
It means to be first everywhere with the first page news like

The German Revolution
The Silesian Plebiscite
Starving Russia
The ZR-2 Disaster
The Cross Seas Flight of the R-34
D’Annunzio’s Coup in Fiume
Chinese Famine
Occupation of the Rhine Territory

Red Riots in Germany
Mexican Revolution
Harding Inauguration
Polish Advance Against Soviet Russia
Dempsey-Carpentier Fight
Pueblo Flood
Tulsa Riots
Actual Treaty of Peace Document

You’ve got all these and hundreds of others first
in the Pathe News.

You always get it first and best in the Pathe News!
Tagged a Circus Parade with His Theatre Float

When the Sells-Floto show hiked into Clinton, la. (which must have been some time ago, though the First National press agent is just finding it out), D. J. Smith, the manager of the Rialto, didn't worry.

Instead of thinking that it was going to shoot his business to pieces, he looked at another angle and figured it would give him a chance to tell the entire country-side about Jackie Coogan in "Peck's Bad Boy" which was presently to be shown. He rigged up a float which tagged the parade, and he got back in extra business on Jackie the money he did not make on circus day, and the float helped to pull them in even on the show day, at that.

The man who is licked before he starts never gets anywhere, but the man who hustles, hustles hardest when he seems to be up against it. Then he finds that the law of averages saves his financial skin.

Fashion Show's Hit Wins a Repetition

Because his locally produced fashion show made such a hit, E. E. Collins of the Opera House, Greenville, Texas, got better than a return date. He sold the house to one of the women's clubs at a flat rental and they will put on their own show, with all of the merchants in town coming in on the display.

Collins booked one merchant to a show in which eight of the best known of the younger set posed as the models. He worked up a good setting, borrowed a plush drop and carpeted the top of the organ so the models could come out for a closer view. It made more money than a big road show.

Then the clubwomen decided that they wanted one, and Collins had the good sense to let them have it. It not only stamps his own show with the cachet of social approval, but it will put his spring show over to a record business, and in between will get a lot of people into the Opera House who will find their way back. Herschel Stuart should pin a medal on E. E. He deserves it.

Collins is the chap who has the up-a-side-street house with an arch by the main thoroughfare. A recent decoration for Wallie Reid in "The Hell Diggers" will commend itself to anyone with a narrow lobby. Try it sometime. It's a good flash. He also put out a float, with cutouts, for "The Affairs of Anatol" for a cleanup.

Railroad Tracks Again

The Majestic Theatre, Johnson City, was another to use the railroad track idea for "Dangerous Curve Ahead." A painted track was run in from the sidewalk with six curves, these being labeled "Old Lovers," "First Baby," etc. The signs were placed on stands borrowed from a clothing store and the only cost was $1.20 for kalsomine and card writing.

Boys' Band Advertises This Kentucky Theatre

An advertising stunt shared only by the Keith circuit, is the Boys' Band of Maysville, Ky., which is maintained by J. Barbour Russell, manager of the Washington Opera House, a First National franchise holder.

The band numbers 33 boys and is directed by a competent trainer-leader, George D. Barnard. While it is used for many local affairs and travels through the state, it is known as the band of the Washington, and its every appearance is an advertisement for that house.

Two Years Old

Whenever an important First National release is to be heralded, the boys play a concert in front of the house, and the entire town turns out to hear the boys and see the show. M. C. Russell, brother of the manager, is Mayor of Maysville, and has used the band to put over a number of municipal projects, but its chief value is to the house. It has been in existence nearly two years and in that time has gained more than a state-wide reputation.

Sold the Silks

How to get extra advertising without paying for it was a problem solved by Harry Royster, Paramounteer, in Elmira, N. Y. He persuaded the most conservative dry goods store to make a splash with a cut of Gloria Swanson in "The Affairs of Anatol." In return he made a display of the store's new silks on the stage of the Regent, and that gave people another jolt. The cut attracted so much attention from the reading public that the store is contemplating the use of a Paramount cut every Sunday. It finds that they help to make the store advertising read; which is just what the Paramounteer told them would be the case.

Some managers do not look beyond the day. If the show brings more than the film costs, they figure they have made money. They do not realize that a poor picture may cost a lot in later patronage.

E. E. Collins Offers a Suggestion for Narrow Lobbies

He used it across the sidewalk for Wallace Reid in "The Hell Diggers" when he played that Paramount picture, but it can be worked for almost any name. Collins has to pull them up a side street, and he finds that this arch does it.
Selling the Picture to the Public

Made Shrine Parade with Mounted Sheik

Last month Cyprus Temple, of the Mystic Shrine, held a ceremonial session in Albany, N. Y., to which the uniformed units of six other temples were invited, and the public feature was a huge parade of gaily dressed Arabs.

Herman Phillips, the Paramounteer in Albany, dressed a man in Arabic costume, mounted him on an animal that looked like a real horse and sent him all through the streets. In the afternoon the rider horned in on the six-mile parade and all of Albany and most of the surrounding country got the message and now are ready for the attraction when it comes along.

Shriners do not admit the "profane" to its parades, but this costumed rider seemed to be a part of the outfit and he was not disturbed. It brought the Paramount play to the attention of between forty and fifty thousand persons.

“What’s Your Hurry?” Still Works Nicely

Peru, Ind., lately got “What’s Your Hurry?” which was Wallace Reid’s 1920 model speed campaign story, but Oscar A. Kintner, the Indianapolis Paramounteer, went down and helped the Victoria Theatre put over a speed campaign that was just as fresh as though they had the story pre-release. It was new in Peru, and that was all that was necessary.

Got Chamber of Commerce

Kintner hooked the Chamber of Commerce to the idea and they organized a parade to launch the crusade, with a repair truck carrying a couple of six sheets and a three at the head of the line.

They got paper into all sorts of hitherto inaccessible places, and they made just as much money as though they had played the picture last year, and the speed campaign had just as much effect.

It’s not the age of a picture which counts. If it’s good, it’s still good a year later if it has never been played in a town.

Made Stickers Stick All Over in Bozeman

When Rick Ricketson, Salt Lake Paramounteer, dropped in on O. E. Schmidt, of the Ellen Theatre, Bozeman, Utah, to talk exploitation, he found an attentive ear.

They decided upon two by three inch stickers commencing “Bozeman should have the best in everything. That’s why we’re boosting for ‘The Affairs of Anatol’ a Paramount picture.” That line was not merely a random choice. Schmidt was going to sell the picture for a dollar top, and Ricketson figured that the appeal to local pride would do this better than any other approach.

Stuck the Stickers

Together they went out to stick the stickers, and stuck them on restaurant menus, soda fountain mirrors, bank deposit slips and auto windshields. Drug, clothing and dry-goods stores used them on bundles, the laundry and bakery used gummed slips in their packages and several stores put the stickers on all their monthly statements.

Ten dollars and a couple dozen passes covered the entire campaign that brought more money than the house had ever taken in one day before. Now if Ricketson suggested an elephant, Schmidt would get it because he figures that Ricketson would not suggest anything that would not yield a profit.

Cheap and Good

Booming “Carnival” does not cost much. L. C. Holloway, of the Imperial Theatre, Gadsden, Ala., spent only $3 for a big effect. He got some toy balloons and borrowed lanterns from the ten cent store. Fifty cents worth of tissue paper was cut into streamers. It made a wonderfully bright lobby and sold a no-star attraction to increased business, though a share of the credit should go to Harold Lloyd, who shared the program.

A Capital Trademark

Good trademarks help materially to interest in a picture, and for “Judgment” the World Film Corporation has designed a set of especially effective electros for title, showing the black silhouette of a headless man against the title with an extra electro of the figure without the wording. These are shown worked into some capital display ads and teasers, but they are capable of being worked in a variety of other ways. It is one of the best advertising campaigns offered for a state rights feature in some time.
Selling the Picture to the Public

Col. Thompson Revives
Glories of the Strand

It looks like old times to find a display like this in the Rochester papers. Last season Col. Thompson led the line with the effective work of Charles Bracker, but Bracker went over to clothing catalogues for the summer and Col. Thompson got the best he could with type. But for "Dream Street" he comes out with one of the best displays he ever produced. He must have trained up some other artist. Its chief value is the display it gains. It is all solid, almost massive. In the original 115 lines across three it is as prominent as a 24-sheet stand on the side of a white church. The only ornamentation is a lamp post and the silhouette of the girl, and yet every line is ornamental. It is not drawing, but a combination of the arts of the poster and the advertising writer. Those three panels, the title and the house name are as much a part of the drawing as the lamp post or the girl. Often you will find a splendidly drawn design which is hurt by the type addi-

CLOSE TO A MASTERPIECE

D.W. GRIFFITH

FIRST PRODUCTION SINCE

"WAY DOWN EAST"

"PRINTED AND DANCED"

By the Creators of

TRANSFIGURATION

A DRAMATIC COMEDY

By FREDERICK D. WICKS

E. V. Post—"Should be the very play for theainty of a million"—The New York Sun

BUSTER KEATON

"THE GOAT"

By W. W. Hart

"TheFAULT IN OUR STARS"

A Day's Play

"To See Something New"

A Los Angeles Globe

LOEW'S STAR

A NOVEL ATTRACTOR FORM

Fred Hathaway Devises
An Attractive Design

Fred Hathaway, of the Alhambra Theatre, Utica, used a "questionnaire" for "The Lost Romance," using a double column, 55 lines, as shown in this cut. The eight questions all lead to the suggestion that you need to see the right through the black without losing any of it, and this is the secret that happens only every fifth Friday. He does it by enclosing a white letter in a black line. Then when he gets into the black, he outlines the black line with a fine white line and you see the letter line as a thing by itself and not as part of the background. We can almost forgive him those portrait dots. Probably they look all right pasted onto the original drawing, but they do not look all right in the cut, and that is where they count.

Fred Hathaway

THE DOUBLE PANEL

Jobelmann's Displays
Show Good Proportions

William H. Jobelmann, of the Turner and Dahmen houses in San Francisco, sends in a set of displays for Katherine MacDonald in "Trust Your Wife," which evidence a nice sense of proportioning. In a single column for the Tivoli he makes the mistake of using a title partly white where it crosses a black design. It is a large question mark with "Could you? Would you?" in the title just below, the three queries in the curve of the ?. The large question mark forms a good attractor, but some way should have been found to keep the white of the star and the black of the letter. A sixty-three lines across two gives a better result. Here he sets the title at the right of a black block lettered with the name of the star and mortised to let the eye fill the space. This is much better than a portrait cut of about the same dimensions written across in white script. It looks well in the art proof, but we have our doubts about the result as it showed in the paper. The best display is 125 lines by 3, shown here. This is partly lettered, but the lettering is large and clear, and the lower part of the display is all in type. With space cost-

WEIGHT OF THE EARTH

A MILLION DOLLAR PICTURE, BUT A PICTURE FOR THE MILLIONS.

HATHAWAY'S QUESTIONNAIRE

Paramount picture. He liked it so well that he used a double panel which repeated the title and added another for a display advertisement of the feature. This gave an even better result, though of course it required a larger space in which to get the display. Compromising between the two he evolved a third style in which one panel was placed over the other. In this case the lower was supposed to advertise the underlined attraction. Here
Selling the Picture to the Public

A Pittsburg Reform
more than ever could be said for the old style. And this is not just a single change, for later displays also follow the same style. This space is legible and will sell tickets where the other merely serves to back up the scrap book. In time they will probably persuade the printer to experiment with better display, but after years of atrocious work they are at last getting something for the money they pay out to the Pittsburgh papers. They do some of the best lobby card work in the country, but at last they have found that the same style of work is not fitted to newspaper display and they are getting type announcements that are a vast improvement. Perhaps in time even the Pittsburgh papers will be worth looking at. Sam Sivits led the way and the Olympic had the good sense to follow the example. But there are still others, and we hope that time they, too, will see the light. When advertisers use type and insist upon getting good results, they will probably force the papers to employ men who can get the best results with type faces. More power to the Olympic!

Shea Played "Anatol" at His Four Theatres

Mike Shea played "The Affairs of Anatol" at his four theatres in Buffalo, though the vaudeville house played it only the opening Sunday. This gave Harold D. Franklin a chance to spread himself on the combined spaces, and his artist produced an unusually good layout. This is about the first time that

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know. It costs only a few cents, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Mr. Jobelmann's Best

type border, the Bulfinch, which is probably more often used than any other one border. This is drawn, but on the same lines. It gives a good display frame, and if you have no artist, you can probably obtain the border in the printing office. It has all of the value of a black border so far as getting attention goes, and it does not look forbidding. Mr. Jobelmann is doing very well.

Another Pittsburgh House Gets in Line

At last the Olympic Theatre, Pittsburgh, has seen the light and has abandoned the light hand lettering which invariably got badly smeared in the printing. This 35 lines across two may not look as elegant as the old hand lettered stuff, but it can be read, which is

OLYMPIC THEATER
TWELVE STELLAR PLAYERS AND A SUPPORTING CAST OF UNBEATEN QUALITY—THAT'S WHAT YOU'LL SEE IN
CECIL B. DEMILLE'S MASTERPIECE
"The Affairs of Anatol"

Wallace Reid
Elaine Dyer
Monte Blue
Theodore Roberts
Raymond Hatton
Theodore Koseluk

By John H. Thompson. Suggested by Arthur Sommoller's play of the same title. In the West Superior Production for Use Uni-Cast by any
Producer in the Theatre at his option.
UNDER NO FEE and the Olympic Syndicate will create a special feature program with "The Affairs of Anatol.”

San Francisco Appeals

Put Over "Anatol" Big

Jewett Bubar's second week appeal for "The Affairs of Anatol" at the Imperial Theatre, San Francisco, is better than the first, largely because the second display, which is reproduced here, is more open. For the first week he tried to tell it all in 180 lines across three, and that meant too much of a job. It takes more space
Selling the Picture to the Public

it is jammed into less than a quarter. Drawing should be used to attract attention to the text advertisement. Generally if it does that, it does all that is required. Now and then there is something which can best be sold through picture, but even here some type is needed, and there should be room for the type to get elbow space. Crowd until there is no open space and the advertisement loses a great deal of its value. The artist has made a very poor job of this.

-P. T. A.-

Sells "Mother o' Mine" in Cut and Argument

Edwin Forrest Young, exploitation man for the Alhambra Theatre, Indianapolis, had developed a very effective display for Tom Ince's "Mother o' Mine" in which the artist's design is no more highly colored than the dramatic

to mothers who lie ill. This gets to the house manager who will go out and talk up the play to those who have not yet seen it; which is the best service performed by the free matinee when the play is supposed to help is worth while.

-P. T. A.-

Made a Comedy Ad for "Dangerous Curve Ahead"

One of the most striking advertisements. S. Barret McCormick has produced for the Allen Theatre, Cleveland, was done for "Dangerous Curve Ahead. The Sunday display carried an illus is a washed down cut, with the dangerous points clearly pointed out, and plenty of curves. It dropped 150 lines across and made a sizable space, but it was worth

the space, for it suggested the play without telling anything about it, and it told it with a laugh, which makes it worth twice as much as a serious argument. If you can make them leave you with a smile you are fairly certain they will come back to have the laugh out with you, and this has the additional value of leading the reader over the road down into the right hand corner and winding him up at the left where he can read of the other features. Not the least of the points is the fact that there is only one heavy point, and that is the target which gets over the title and probably hooks up with a lot of similar street stuff. That is one of the advantages of this Goldy picture. The target works in all forms of advertising and they all hook up to each other.

-P. T. A.-

Building Up

One of the neighborhood houses over in Brooklyn got the poster rights to an old shack across the street from an opposition house. The shanty, an abandoned real estate hut, was considerably higher than a six sheet and about twice as wide. Two block sizes were posted at the top the first week, and the second week the posters were placed just below the signatures on the first, while the third week the next design pasted so that the first two signatures show. The result is a triple reading of the house name above the current announcement. When there are a few weeks left the poster is repeated until the old effect is reached with the third week. Tell your bill poster about this. He may be able to use it.
“Never Weaken” Booked in a Large Number of Theatres Throughout Greater New York

With its initial New York showing this week at the Capitol Theatre, Harold Lloyd’s “Never Weaken” will have the greatest presentation in Greater New York ever accorded a Harold Lloyd production. For the week of November 13 “Never Weaken” will be featured at the Brooklyn Strand by managing director Edward L. Hyman, who expresses his enthusiastic opinion of the comedy in these words: “Harold Lloyd in Never Weaken is one of the best comedies that I have ever seen, and I feel that I am not extravagant in my praise. If this first of a series of new comedies by Harold Lloyd is a sample of what the others will be, I can forecast a new place for the Lloyd kind of entertainment in the amusement line. ‘Never Weaken’ shall have top position on the program of the Brooklyn Mark-Strand Theatre.” It is Mr. Hyman’s intention also to give the film one of his characteristic little presentations, according to reports.

During the week beginning November 20, so less than twenty-seven first-run theatres from 42nd street, north, all houses of the U. B. O. Fox and Loew Circuits will show “Never Weaken” day and date. After which their theatres in Lower Manhattan will follow for a week’s day and date run. In addition to this big circuit booking, the comedy will be shown at the Sheridan Square and the New Metropolitan, both independent houses, day and date with the circuit theatres in their respective zones.

Hodkinson Gets Charles Urban Special for Disarmament Week

Claiming a distinct beat in motion picture circles by the acquisition of the first “News Special” ever produced, the W. W. Hodkinson Corporation this week announces for release on Sunday, November 13—the day before the Disarmament Congress opens in Washington—a one-reel Charles Urban Special entitled, “Permanent Peace.”

From a total of more than 60,000 feet of film, Mr. Urban’s staff, augmented by experts from the Hodkinson office, have labored nearly two weeks to crowd into this single reel an exhaustive study of the principals and events in world affairs which have led up to the meeting of the history-making congress which President Harding has assembled in this country.

Not a scene of the various events or pages of the world-famed principals shown in this reel have ever been seen before on the screen, it is said. Culled from scenes shot at the Versailles Congress, from private conferences of the allied war lords during the titanic struggle on the western front, from previously censored views of the British Grand Fleet—the Charles Urban Special presents a most spectacular and instructive resume of events and personalities.

Paramount Film to Be Released on November 13

“Ladies Must Live,” the last production made by the late George Loane Tucker, creator of “The Miracle Man,” is scheduled for release by Paramount November 13. The picture is presented by Mayflower Photoplay Corporation and features Betty Compson in the leading role.

The picture was adapted from a novel by Alice Duerr Miller, which appeared in serial form in a widely circulated magazine. It deals with the troubles of certain women who, since ladies must live, plan to make that living as easily as possible. Miss Compson plays the role of a young girl who has been reared by her rich brother-in-law and whose penniless father plans to marry her off to a very rich man in order that his income, derived from his son-in-law, may be increased. But there is another woman who has similar plans to obtain an easy living and the two clash with interesting results, according to reports.

Robert Ellis plays opposite Miss Compson, while Jack Gilbert and Mahlon Hamilton have roles of almost equal importance.

Travers Is Star in “Big Timber”

Enthusiastic about the big out-of-doors feature, temporarily entitled “Big Timber,” which he has just finished producing in Sydney, Nova Scotia, for future Playgoers’ Pictures release by Associated Exhibitors, John W. Noble arrived in New York City this week to complete the cutting and titling of what he expects will be one of the most gripping and powerful Canadian wood subject ever filmed. The production was made in the Sydney studios of the Maritime Motion Picture Company, under Mr. Noble’s supervision, and has as its star Richard C. Travers.

An All-Oriental Cast in R-C Film

An all-Oriental cast, embracing artists who have come to this country from China and Japan and have won their spurs through sheer merit Robertson-Cole says, will appear in Sasune Hayakawa’s next R-C production, “Street of the Flying Dragon.” Hayakawa and his wife, Tsuru Aoki, have the leading roles.

YOU SAID IT MR. ZUKOR!

Your four-page colored insert in eulogy of POLA NEGRI is a worthy tribute to a real screen artist.

The Independent Exchange men must be quite in accord with you, from the way the inquiries are coming in on Pola Negri in “The Polish Dancer,” the best State-Right “buy” of the season.

How about you, Mr. State Right Buyer? Do you want a real box-office attraction for your territory; a star that stands out as among the greatest on the screen today?

If your territory on POLA NEGRI in “THE POLISH DANCER” is still open, snap it up. “A word to the wise is sufficient.”

JESSE A. LEVINSON
1600 BROADWAY
7697 BRYANT
NEW YORK CITY
Arrow Film Signs Two More Comedians

Arrow Film Corporation announce the signing of two stars to make a series of comedies to be known as the Mirth Quake Brand. These stars are Billy Franey and Ralph O’Connor, both very well known in the comedy field.

This arrangement was made by W. E. Shallenberger, president of the Arrow Film Corporation, during his recent visit to the coast.

This series completes the schedule of the Arrow Comedy Franchise, which will be composed of two comedies to be released one a week. Others on the schedule are Arrow Speed Comedies, Arrow Cruelly Wed Comedies, Arrow Broadway Comedies, featuring Eddie Barry and other famous funsters.

**Bob Horner and Fred Hirons**

**Head Western Classic Company**

Western Classic Film Company’s productions will be distributed under franchises awarded to state right buyers. Bob Horner, who is supervisor of sales, was formerly connected with Paramount, Universal, and produced two subjects released by C. B. C.

Associated with Mr. Horner on the Pacific Coast is Fred Hirons, who is looking after the business end, while Luther J. Pollard will handle the firm’s business in Chicago. The company plans a new series of five-reel productions on which work will be started at an early date.

Mr. Horner believes that the independent field at the present time is overflowing with opportunities for exploitation. He announces that it is the aim of the company to dispose of the series of twenty-four two-reelers on a basis that will be attractive to state right exchanges. The first four subjects have been completed. No particular star is featured.

**Fred Balshofer Offers Novelty Series of Western Two-Reelers**

Fred J. Balshofer has under preparation a novelty in film releases. It consists of a series (not a serial) of two-reel westerns, each complete in itself, yet continuing the adventures of the same characters throughout.

The series, which will be issued at the rate of one subject each week, and consisting of six subjects, is called “The Three Buckaroos” and details the fortunes of three intrepid cow-punchers, boos, friends and companions, who by virtue of their creed of seeing fairness done become involved in a series of adventures revolving about the hero and his sweetheart.

The dress of the Buckaroos is picturesque as their ideals, they are clad in white buckskin trousers and white shirts, wear black boots and sombreros and ride black mares.

Mr. Balshofer announces that these films are being made in virgin territory in the West, seventy-five miles from a railroad, among small towns which splendidly represent the romance of the cast fifty years.

The Independent Film of New York will distribute this series on the state right market.

**Myriad Buys Film**

Myriad Pictures Corporation of 720 Seventh Avenue, New York, have secured rights to “Shadows of the West” for New York City and Northern New Jersey.

The distinctive merits of “Shadows of Conscience” make it an especially suitable subject for the independent market,” said W. D. Russell in announcing that this super-production will be sold on the territorial-right basis. This decision follows an introductory campaign which explorers on the Coast, in the Middle West and in the East have familiarized with the picture, which has had several successful trade showings.

By releasing “Shadows of Conscience” through the independent exchange, Mr. Russell has further expressed the confidence in the state-right buyer and the latter’s facilities for exploitation, which explorers have reason to be proud of in handling a number of productions in the past.

Having been called “An American Classic” by Russell Productions, “Shadows of Conscience” is described as a drama of the world, authentic type. It is not what is usually known as a “Western.” It presents photographic glimpses of life in this country fifty years ago, and combines history with melodrama.

“Shadows of Conscience” has proved its worthiness of the method of depicting which demands special salesmen, advertising and exploitation. Everywhere that it has been shown it has been shown that this picture has been recognized as a feature that will give wide play to the imagination of the showman, and the particular attention which it deserves can best be appreciated by the wideawake states-right buyer.

Auspicious trade views have been held in Los Angeles, Chicago, and New York, and the reviews both in the trade and daily press have been extremely gratifying.

Although the background is Western, the story is said to be broad enough and human enough to appeal to admirers of any type of screen drama. Real interest has not been sacrificed, and while there is an abundance of strong action and exciting climaxes, the melodrama has not been accented to an extreme degree.

**Willard Mack Author of Third of J. W. Society Drama Series**

Willard Mack, well known both as an actor and a writer, and who has to his credit a large number of stage as well as screen successes, is the author of “For Your Daughter’s Sake,” the third of the J. W. Film Corporations series of society dramas which is scheduled for immediate release on the independent market.

For this production, directed by Burton King, and in which Grace Darling is starred, Mack is said to have originated an unusual plot with a delightful surprise climax.

Rod LaRoque, who shared honors with Grace Darling in “The Discarded Woman,” also appears opposite her in this production. Another prominent member of the cast is Anders Randolf, who has been both starred and featured in a number of productions, while Nita Naldi is cast as a vampire. James Cooley, Stephen Gratton, Alice Gardner, and Virginia Valli are also members of the cast. This production is said to be one of the strongest of the series from a box-office standpoint.

**Striking Set for “Pasteboard Crown”**

A striking set in connection with the production of the “Pasteboard Crown” which Travers Vale is making a presentation of a theatre for which it was necessary to use the entire stage space of the Peerless studios, and several hundred extras were required as the scene also including the auditorium on the opening night of a play.

This production is the first of a series of films Mr. Vale is directing of the new Hallroom Comedies in which Sid Smith is featured.

**Foreign Sales on Warner Features**

Apollo Trading Company, controlling the foreign rights to the Warner Brothers Production, “Why Girls Leave Home,” announces the Australian rights have been purchased by the Australasian Films, Ltd.

**Harry Cohn Visits Eighteen Theatres**

Visiting eighteen houses in a week to determine the foreign rights to “Shadows of the West,” pictures, which are part of the Boys Comedies, which parts get laughs and which fall flat is Harry Cohn’s record during the past week.

The Director of Foreign trade in New York, believes a producer should keep in close touch with the wants of exhibitors and decided the best way to secure first-hand information was to watch the way audiences react. His visits covered all sections of New York and the play of the situation performances each day, small houses as well as large ones. He is making a detailed report to carry back to the home office in New Hallroom Comedies in which Sid Smith is featured.

Lee and Bradley Offer New Film

B. H. Throop, president of Pasthe Film Corporation, announces that its first Ruby DeKemer picture, “The Unconquered Woman” will be offered to state right buyers by Lee & Bradford. Immediately after securing a print, Mr. Lee screened it for Harry Sowl of Pioneer, of Boston and Rolo of the Rollo Sales Corporation, who contracted for their respective territories.

The locale of the production is laid in the frozen north. The negatives are now being cut and a campaign will be started on this picture with the western. Lee and Bradford recently entered the independent market with “Determination” and “The Athlete.” This is their third and they plan to release a total of six productions during the present season.
Malcolm Strauss has been elected president of the Associated International Pictures. Those who will serve on the Board of Directors with him are Charles Presbyre, Louis Meyer, Paul Meyer, Benjamin Kaye and George S. Hellman.

The titling and editing of "Tears of the Sea," its first attraction, is rapidly nearing completion under the supervision of Mr. Strauss. This is an original story written by Sem-Benelli, author of "The Jest," and features Isabel Savery, the noted English beauty.

The story is defined as a tale exotic in scope and finished in execution, with powerful force and fidelity. Its plot concerns the escapades of a dissolute French nobleman who married for wealth and of an unhappy woman who sought to avenge herself on the daughter of the man who wronged her.

Virile suspense and stirring action are also manifested in the picturesque settings by the scenic artists, and it is said to be an unusual combination of modern art and motion picture production.

Kineto S. Lects

Eleven Authors

The Kineto Company of America announces that eleven of the twelve authors who will be included in the "Great American Authors" series have been selected and that the series will include such men as John Greenleaf Whittier, James Russell Lowell, Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allen Poe, and Oliver Wendell Holmes.

Considerable difficulty, however, is being experienced in the selection of the twelfth of the series. The choice has narrowed down to two names, Walt Whitman and James Whitcomb Riley, and it is expected that a final selection will not be made for some time.

"Chic" Sale Gets Newspaper Praise

The enthusiastic reception which Charles (Chic) Sale has been meeting with on his vaudeville tour of the country continues unabated, according to advice from Exceptional Pictures Corporation, producers of Mr. Sale's first screen production, "His Nibs," in which he portrays seven distinct characters.

Many of the critics in the daily press while praising his work in vaudeville lament his absence from the Winter Garden shows and point out the fact that the roles he plays in the motion picture are counterparts of his stage characterizations.

Mr. Sale's most recent appearances as a vaudeville headliner were in Cleveland and Milwaukee. The Milwaukee Sentinel says "The audience adored him and wiped its eyes as he finally departed," while the News praised his quiet drolleries and keen insight into human nature. The Cleveland News says his work stands out as a gem in any program.

Sixteen Stars in "Screen Snapshots"

Sixteen stars will be shown in the "Home Life" issue of Screen Snapshots distributed by Jack Cohn and Louis Lewyn through Federated Exchanges. The list includes Elise Ferguson, Mary Pickford, Douglas Fairbanks, Norma and Constance Talmadge, Richard Barthelemes, Wallace Reid, Harry Carey, Bessie Love, Isao Aoki, Lester Queen, J. Warren Kerrigan, Mary MacLaren, and Baby Peggy. The reel is made up entirely of shots of stars in their homes.

Graphic Offers Two Features

"The Fountain of Youth," a foreign production acquired recently by Ivan Abramson, will be launched by the Graphic Film Corporation in the near future. The first public screening of the feature, an allegorical story based on Faust, will be held in a few days.

"The Hypocrites" is being offered in New York and New Jersey by the Graphic Film Corporation. A sales campaign which includes special novelty throw away literature, is being launched by the company in concern for the film, which is a George Loane Tucker production. Elisabeth Risdon has the leading role.

Pacific Offers Two Big Films

Another of the Saturday Evening Post's stories, of the Bluf Fortune Series, "The Able Minded Lady," by Wm. R. Leighton, is being adapted to the screen by the Ollie Sellers Productions at the studios of the Pacific Film Company. An all star cast has been selected, headed by Henry B. Walthall. Supporting him is Elinor Fair, Jelen Raymond and Elliott Sparling. It will be followed at intervals of two months by another feature productions. The first picture produced by Mr. Sellers on this new program was the Saturday Evening Post story, "Double Stakes." It was also written by Leighton. Gladys Brockwell stars, supported by Jack Curtiss, Al Hart and Hazel Dunning.

Third Witwer

Two Witwer comedies, which Fiction Pictures Corp. will distribute, have already been completed and work on a third one which will probably be titled "Once a Year" will begin in a short time. "Once a Year" is a Christmas story. "Bill" Smith, of Fidelity will start on a sales trip to Chicago and the middle west within a short time.

Two New Series

Second National Pictures Corporation is planning to produce a series of features with a well-known female screen star and another series in which an equally well-known boy actor will have the leading role.

Schlesinger Buys Rights to Series

The foreign rights of "The Sin of Martha Queed," which was acquired for domestic distribution by the Associated Exhibitor's Inc., last week, have been sold to Gus Schlesinger. "The Sin of Martha Queed" is an Alan Dwan production, with a cast headed by Gloria Swanson and Niles Welch.

This is Mr. Schlesinger's first foreign release for foreign distribution. "The Sin of Martha Queed" is now available for screening purposes to resident foreign buyers.

Alexander Buys Rights to Series

William Alexander, president of the Alexander Film Corporation, has purchased the entire series of twelve two-reel Irving Cummings Canadian Mounted Police productions for Greater New York and Northern New Jersey.

The deal was closed between Mr. Alexander and Irving M. Lesser, head of Western Pictures exploitation company of Los Angeles, who is spending a few days in New York City prior to his return to the west coast.

Buys Prizma Film

Harold H. Horton reports the sale of the five-reel feature travel story, "Bali the Unknown," in Prizma color, to Greiner Productions of Chicago, for Northern Illinois and Indiana.
In "Conquering Power" Ingram Outdoes "Four Horsemen" Says the National Board of Review

"The Conquering Power" is one of the most consistently beautiful things the motion picture makers have yet created, as the way the Na

tional Board of Review of Motion Pictures sums up its impression of the Rex Ingram production for Metro in its critical bulletin, "Ex-

ceptional Photoplays." The bulletin is devoted to an impartial and serious

critique of the best in photoplay production and is issued as often as the appearance of exceptional photoplays permits.

The arrangement of sets and of the human figures in them, the lighting and the photography call insistently for superlatives, says the review-
er of "The Conquering Power." "Often enough a few beautiful shots have made memorable hits in a picture, but here is one where the whole thing keeps close to its best in satisfying the artist's eye. There is no gasping at the unusual and sudden loveliness of some close-up, because love is the character of the entire picture."

Mr. Ingram's direction, the reviewer asserts, is "the way the Na-

tional Board sees it" in "The Four Horsemen." He has chosen his types excellently and reproduced the atmosphere of a French provincial town with remarkable faithfulness. Alice Terry could easily have been tiresome with her sweetness and her virtue and her tears, and she isn't—she is always human and interesting. Rudolph Valentino has been given a part not unlike the one he had in "The Four Horsemen"—a top and a splendid gift made into a man by grief and love—which he brings to life effectively and attractively.

The review concludes: "Anyone who wants to put for-

ward an example of what our own product can do in the field of grim fantasy, in competition with some of the things that have come to us from across the water, can safely rely upon that desperate scene of Grandet's end, where the miser finds himself imprisoned with his hoarded gold. Here there is displayed an unusual

scope of technique, in the presentation of images suggesting madness and horror, that stirs the mind of the audience to grasp the psychological significance of the action at this point so that each detail visualized becomes a histrionic factor. The candlelight room with its one dusty streak of light, the rocking cradle, the pulsating heap of coins, the closing walls—this is all managed with the kind of imagination that turns out top notch horror stories—the kind we are in the habit of expecting only in Germany."

"The Conquering Power" is an adaptation by June Mathis from Balzac's "Eugenie Grandet." The photography is by John F. Seitz and the technical direction by Ralph Barton, the poster artist, and Amos Myers.

Author Defends  "Cave Man" Hero in "The Sheik"

The publicity department of Paramount has succeeded through the co-operation of its London office, in obtaining directly from Edith M. Hull, author of "The Sheik," which was picturized by George Melford, opened Sunday simultaneously at the New York Rivoli and Rialto theatres, the first official information published concerning the author herself and the novel which today is among the best selling works of fiction.

Mrs. Hull is the wife of an English army officer and has spent much time in traveling in nearly every civilized and semi-civilized country in the world. She writes that she spent an entire winter in Algeria, near the very scenes she describes in "The Sheik," though she claims any personal harrowing experiences that might have served her as "copy" for the book. It was shortly after the outbreak of the war, when she had been left alone in India by her soldier husband, that she conceived the story.

"I have been much criticised in America for the so-called 'cave-woman' methods of my hero," writes Mrs. Hull. "I don't wish to start a controversy on the subject or to defend the callous brutality of Ahmed Ben Hassan. His life and up-bringing were not those of the man one ordinarily meets with in society. But I am old-fashioned enough to believe that a woman's best love is given to the man whom she can admire and whom in her heart she recognizes as her master,"

Y. W. C. A. Endorses Arliss Picture

"Disraeli," starring George Arliss, and released through the United Artists, has won the endorsement of the Young Women's Christian Association of Bangor, Me., where this big production was recently shown at the Park Theatre.

A letter of endorsement, signed by Martha T. Hopkins, general secretary, and other officials of the Bangor branch, said: "We, the secretaries of the Bangor Y. W. C. A., wish to express our appreciation of the splendid picture shown last week. We refer to the production of 'Disraeli' which was clean, entertaining and instructive."

Paramount Gets News of Success

Echoes of the record-breaking suc-

cess of Paramount Week are still coming to the Paramount home office. The latest advances on the big sales event came all the way from the Far East, where the week was celebrated in motion picture theatres just as it was in those of the United States. Managing Director John W. Hicks, Jr., of Feature Films, Ltd., Par-

amount distributors in Australasia, has reported the greatest week's business in the history of the company.

In the Philippines, where Par-

amount pictures are distributed by the firm of France & Goulette, the leading theatres throughout the Islan-

dles united in making their first an-

nual Paramount Week an event of national importance.
Keeping in Personal Touch

BY FRITZ TIDDEN

WHEW, what a week. Beside a set of holidays needing celebration, there has been rather a gala seven days for the industry. On Sunday evening John Emerson and Anita Loos showed to an invited audience their next production, "Red Hot Romance." On Monday evening there were two events, the A. M. A. dinner at the Cafe Boulevard and the American premier of the Asta Films, Inc., production of "Hamlet," featuring Asta Neielson as the melancholy prince. On Wednesday, the latest Mae Murray picture, "Peacock Alley," was presented before an invited gathering at the Hotel Commodore.

Last week's Satwepest published a story that illustrates that carefully arranged and legitimate material may be placed in important places, where they will be of immeasurable benefit to the company concerned and not appear as publicity, which the Post fights shy of. The article in question is called "It Looks Easy" and was written by Homer Croy. It outlines the making and points to the publicly little known dangers of photographing the familiar newsreels. The article is well handled and although much of the details are well known to those in the industry it has interest for everyone in or out of the business.

Two companies' photographers are mentioned but outstanding attention is given the Pathé cameramen and the Pathé News. All of the illustrations were furnished by Pathé. Full credit for the idea should be given Joe Reddy, who arranged with Croy to do the story. It certainly is valuable stuff for Pathé, and Joe should have another feather in his cap.

Elinor Glyn is on her way back to the United States to collaborate in the filming of Gloria Swanson's next Paramount picture, Beyond the Rocks, which is from an original story written especially for Miss Swanson by Mme. Glyn. On her arrival in this country, Mme. Glyn will go directly to Hollywood where she will work in the Lasky studio with Miss Swanson. Sam Wood, Miss Swanson's director and the continuity writer. Production of the picture will begin in the near future upon the completion of Miss Swanson's earlier picture, "The Husband's Trademark."

F. B. Warren has resigned as president of the F. B. Warren Corporation. He has sold his interest in the company to Wid Gunning, thereby giving Wid complete ownership of the organization.

Warren is going to take a vacation, beginning next Monday, on a hunting trip in Maine.

Paul Lazarus has been appointed assistant general sales manager of United Artists. Debonaire Charlie Moyer has been promoted to succeed Paul as director of advertising and publicity.

George M. C. Fowler has joined the F. B. Warren Corporation in an executive capacity, succeeding P. J. Richrath, resigned. The latter has not announced his future plans.

Doraldina, dancer and picture star, starts next week on a personal appearance tour for Marcus Loew to his Canadian theatres in conjunction with "Passion Fruit," her recent Metro release. She will be gone six weeks.

The fourth of Harry Reichenbach's amusing series of "Foolish Wives of History" is:

"BLUEBEARD'S LAST WIFE"

Bluebeard who lived in the long ago before Henry Ford discovered the rattle had a penchant for doing away with his versus by means of a sword.

Bluebeard was born and bred in Kentucky, his heard having been inspired by the far famed blue grass of the homeland. His first wife lost her head, then his, and followed in rapid sequence until the last one, who by the way, was nobody's Hamlet.

Bluebeard was wont to journey to the nearby city from his abattoir and on starting one day he cautioned his wife thus: "In that close are a number of little schooys, and I have kept from the world to these many years, I do not want you to go wandering around in there. It after I return I find that you have looked into that closet, I shall cut your head off and throw it in your face.

Bluebeard knew not the frailties that are feminine. He should have been wiser with ten wits carrying the scandal into him every day, but he was not. So he blew cityward. Hardy had his hand touched the throttle of his Chinese Mercedes chariot, when Mrs. Bluebeard began snooping.

She grabbed her hubby's Sunday trousers, for she was within an instant at the keyhole of the prohibited door. In another instant she was looking inside.

Fermouth, Scotch, Creme de Menthe, Gin and assorted bottles of hoosh of other species were piled high, and as she started to slam the door, Bluebeard burst open another portal and confronted her. He had forgotten his muffler and returned for it.

When he got through with his final wife, a muffler would have been surplus habiliment for her and thus another foolish wife had gone.

Shortly after that, Bluebeard himself, worn and tired, selected a bottle of what he thought was pure gin and died in agony from ginger ale poisoning.

NO. 5: NOAH'S WIFE

This week Will Rogers is making simultaneous appearances on Broadway. Right across the street from himself, to be exact. The Capitol Theatre is playing his short picture, "The Ripin' Fool." On the Winter Garden vaudeville bill Will is playing in person.

Norma Talmadge left for California November 8 to make her next production in Hollywood. Constance Talmadge, her sister, and the sisters will visit Natalie, who recently became Mrs. Buster Keaton, for a few weeks before starting their new productions. Constance Talmadge has bought an original story from Edgar

"The Gold Diggers" have put the pick in pictures.

The extreme of economy is practiced when one laugh is distributed over a single film comedy.

Raymond Wells, director general of Sacred Films, Inc., of Burbank, California, arrived in New York this week for a limited stay.

The De Luxe Film Corporation, of Philadelphia, will give a banquet in honor of Grace Davison, star of a series of productions released by Arrow and distributed in the Pennsylvania territory by the De Luxe organization, on the evening of November 16.

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From "What Can You Expect?" they have made a photoplay titled "Short Skirts."

Selwyn, especially written for her, and temporarily titled "The Divorcee," which will be directed by Sidney Franklin, Norma's next production of which will be "The Duchess of Langeais," adapted from the story by Balzac.

The Talmadge studios have been taken over for a year by the Selznick Corporation.

Last Saturday evening, November 5, Robert Vignola was host to fifty-four guests at a dinner dance which he gave in honor of Norma Talmadge and Joe Schenck. The affair was held in the Castle Cave restaurant.

Among the guests present were Mrs. Talmadge, Dr. and Mrs. A. H. Giannini, Mr. and Mrs. I. D. Williams, Mr. and Mrs. Harry Schwalbe, Seena Owen, Fay King, Sidney Olcott, Mae Murray, Robert Leonard, Mr. and Mrs. Felix Feist, Alma Reuben, Dr. Daniel Carson Goodman, Anita Loos, John Emerson, John McCorkle, Arthur M. Brillant, John Considine, Lilian Gale, Billee Adams, Philip Carle, Mrs. Walker, Antrim Short, Phil Masi, Mr. and Mrs. Ira H. Morgan, Edward Joseph, Herbert Brennon, Mr. and Mrs. Sol Lesser, Corinne Barker, Lew Cody, Renee Davies, James Quirk, Julius Steiger, Milton Fichel, Billy De Beck, Myron Selznick.

"Whatever She Wants" — she usually gets.

David Selznick, Sr. and Mrs. John Dietz, Mr. and Mrs. Forrest Stanley, Irving Berlin and Helen Lindroth.

An amusing story is told of the exchange of courtesies between certain well-known film executive and Harry Reichenbach, who, beside his other duties, is handling the publicity for "Lilies of the Field," at the Klaw Theatre. The film man recently held an invited first night showing of one of his big pictures and sent Harry a pair of seats. The latter did not look at the tickets until he arrived at the theatre, when he found that he was to sit in the last row of a large house. Harry did, but all the time vengeance boiled within him.

Shortly after his chance came. The executive heard that Harry was doing the publicity for the legitimate show and thought that he would exchange courtesies, and called Harry on the phone to ask for seats. Harry refused to give them to him and stated that the film man ought to buy them himself. Then Harry called up the Klaw Theatre box office and told the treasurer that when Mr. Harry went to the theatre, he would need two pairs of seats. Harry was assured that the only ones left were in the last row. The scheme went through on schedule as the executive could not sit in the particular night.

Harry thereupon stood in back of his friend and gave him a razzberry. And as the film man left the theatre, Harry told him that his only regret was that there were no pillars in the house.

A. MacArthur, Jr., at one time advertising manager of Moving Picture World, and for many years one of the best-known figures in the advertising and trade journal field of the film industry, has been appointed to the position of director of publicity of Mack Sennett productions, with headquarters and executive offices at the Sennett studios in Los Angeles.

George Sher rises to remark that Hugo Riesenfeld cannot sleep nights since he made a moral mistake. It seems he stated the other day, on the spur of the moment, that 20,000 persons saw "The Sheik" at the Rivoli and Rialto Theatres on Sunday. After a careful tabulation of tickets sold at the two box offices he finds that there were only 19,824 persons, a difference of 176.

W. E. Shallenberger, president of Arrow, returned this week from a brief trip to the coast.

Blood and thunder photoplays sometimes consist of truth and blunder.

Changes in the scenario, the hound became an actor in "Penrod." Meanwhile the members of the cast spend much of their idle time trying to figure out what breed "Bill" might be, for although as a pup in "A Dog's Life" he started out to be a fox terrier, he has changed his mind since then and decided to turn out a dinosaur.

Slang is quickly absorbed into the language of the land, and now good dancers "shake a wicked hoof" while expert golfers swing a "wicked" bicep. And when it comes to films there are censors who insist some scene queues tota a "wicked" wardrobe.

Owen Moore is going to assert his independence by appearing in his next Selznick comedy-drama without his bride, Katherina Perry, in his support.

A. Robitschek, New York representative of the European trade paper, International Filmchau, presented two Czecho-Slovakian features to films before an invited audience in the Universal projection room on November 5. Among those present were the Czecho-Slovak Consul and Mrs. Dr. Prusik, Vice Consul.

The first issue of the Century Limited, the snappy house organ of the Century Comedy Company's New York office, comes to hand. Its chief engineer is David Bader. The book will be issued monthly and for the time being will be printed on a multigraph.

The Goldwyn Company is issuing a current book of pictures in conjunction with the showing of "Theodora" at the Astor Theatre. The brochure, which costs twenty-five cents, is attractively gotten up and is well worth the price to those who are interested in that sort of thing, and they are legion. It contains both colored and black and white scenes from the picture in a generous number, and the next, which is a well written supplement, is a tabulation of the pressing credits among all the people who were actively engaged in the making of that prolix project. Whatever is responsible for the book most certainly deserves full credit for a fine piece of work.

Norbert Lusk, raconteur, traveller, literary man and publicity agent, called on some friends in a Manhattan.
MOVING PICTURE WORLD

November 19, 1921

RETIRED RUTH ROLAND

In Episode 8 of the Pathé serial, "The White Eagle," the star wears an attractive suit of pajamas on her yacht.

hatan apartment house recently. He confided to the darky telephone boy that his name was Lusk. The friend, at the telephone in his apartment, did not hear the name the boy told him. "Who is it?" he asked.

"Mr. Lux," reiterated the boy. "Mr. Lux — Lux — you know Lux, soap, soap!"

After all, it was not such an inappropriate designation, for Lusk, on his return from Paris a few weeks ago, brought with him an array of French perfumes and soaps that would amuse Mary Garden herself.

Samuel L. Silverberg, for seven years laboratory superintendent for the American Film Company of Chicago, has resigned.

Warner Brothers, the producers of 'Why Girls Leave Home' and sundry other notable screen successes, have moved their national distribution quarters to the eighth floor of 1600 Broadway. The publicity department, consisting of Eddie Bonis, Louis Marangella and Lon Young, knocked the production over for "a row of shanties." Hence the move to the more commodious quarters.

J. N. Sweeney, manager of the Porto Rico exchange of the Caribbean Film Company, Paramount distributors in Cuba, Porto Rico, West Indies, Central America, Colombia and Venezuela, was a visitor at the home office of the Famous Players-Lasky Corporation on November 8th, calling upon E. E. Shauer, director of the foreign department. Mr. Sweeney, with Mrs. Sweeney, will spend a week in New York and are scheduled to sail November 12 for Havana.

Heywood Broun is contributing a weekly moving picture article to Judge. The first appeared in last week's issue, and was an amusing review of "One Arabian Night."

Max Weiss has decided to sail for England at an earlier date, November 14, than he had previously planned.

Monty Banks, the Beau Brummel Warner comedian, while convalescing in a Los Angeles hospital, recorded what he considers a "mash" note from an Argentinia Miss, and according to the latest dispatch he is recovering more rapidly than ever. Here's the missive:

"Ay am one little Argentinia Miss and which, too, prosyging your soo grate ful foto ay am thing ing that you are one of the best and kind and Wosthing actor so as ay can tele you ay am one of your best admirer ay am making collection of all thee best actores that is the reason y which too get yours.

"Please answer me, your thrulr little Argentin." Amalia B. Ual.

We suppose Louis Marangella has a carefully prepared alibi for the above paragraph. Probably that it also came from the coast.

David P. Howells is due in New York soon from Europe.

Harry Crandall is in town.

A MAMMOTH JOB

Von Stroheim cutting his Universal special, "Foolish Wives." We hope the refreshment in the bottle in the wine pail is ginger ale.

Kathleen Key, that dark-eyed beauty, who is playing in "The Rubaiyat," is said to be just on the threshold of stardom, as a certain large company that makes stars has its eye on her and nearly has her name on the little ------ line. We expect her to sign it soon, because we know that she has the goods and will, one of these days, be spelling her name in mazdas.

Max Linder has engaged Vincent Bryan, scenario writer, to collaborate with him on the burlesque adaptation of "The Three Musketeers" which Linder will produce and put into production with himself as star and director.

Cyril Chadwick, having completed his work on "Spooky" in George Fitzmaurice's Paramount picture of "Three Live Ghosts," just finished in London, has arrived in New York. When asked about his plans, Chadwick said that in all probability he will appear in a play here in the near future.

And so is Harry Garson, for the first time in some months.

A. B. Carrick has returned from a nine-months' trip in Europe.

Evel Clayton has told some friends on the coast that when she completes her current production, "For the Defense," she will come to New York and start rehearsing in a stage play and possibly work in pictures when the play has been presented.

John Barrymore has cut short his visit abroad and is hurrying back to the United States to start work on the "Sherlock Holmes" feature he is to make for Paramount. Another company has announced its intention of releasing a fifteen episode series founded on the Conan Doyle story around January 1. Famous-Lasky wished to have the feature on the market before that time, it is understood.

Snub Pollard's comedy, "Law and Order," a satire on the activities of the Ku Klux Klan, is ready for release. If it is as funny as it is timely we are in for a good laugh.

"Walter Law is called the portrait of he-men parts for reason good enough. It was he who did the original 'Glenister' in 'The Spoilers.' No wonder. He used to be a crack at football, baseball, boxing, etc."

The Cast

Oh we don't know. We once knocked the stuffing out of Walter and we can do it again. And as for the other sports, we can hold higher flashes than he can any time.

Senator James J. Walker has fully recovered from his recent double operation.

At a meeting of the board of directors of Prizma, Incorporated, H. G. Stokes, vice president and treasurer, resigned as treasurer in order to devote his time as vice president exclusively to Prizma's increasing activities with other producers in supplying color interpolations, inserts, and titles for feature plays. B. S. Hall, auditor of Prizma for the past year, was elected treasurer, succeeding Mr. Stokes.

Mae Busch

One of the principals in Universal's "Foolish Wives."

Rev. Neil Duniel, rector of the Church of St. Mary of the Angels, Los Angeles, formally christening the popular Fox star, Buck Jones, Charles.
A Sturdy Floor-Covering for Theatre Lobbies—

In all weathers people come tramping through the lobby tracking dust, grit, wet, and mud from outdoors. To resist such grinding traffic, a floor-covering must possess oak-like durability.

For such service you need Gold-Seal Battleship Linoleum. Built according to the strict specifications of the U. S. Navy for linoleum, this floor-covering stands even the terrific wear given the decks of our men-of-war.

That is why it stands up so remarkably under the wear-and-tear of service in theatre lobbies, foyers, interiors—wherever a sturdy floor-covering is needed. Moreover, this remarkable linoleum is sanitary, non-absorbent, silent underfoot, very easy to clean, and comparatively low in cost.

Gold-Seal Cork Carpet
Where absolutely quiet floors are desired, we suggest Gold-Seal Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest-rooms, etc. It is made in 6 attractive shades.

We strongly recommend that you have your Gold-Seal Battleship Linoleum and Gold-Seal Cork Carpet laid by experienced layers, and according to the Gold-Seal Specifications. No matter how well linoleum or Cork Carpet is made, incorrect laying invites trouble.

GOLD SEAL
Battleship Linoleum

(The Famous Farr & Bailey Brand)
Made According to U.S. Navy Standard

Our Gold-Seal Specifications for Laying Linoleum and Cork Carpet, and samples of these high quality floor-coverings, will gladly be sent upon request. Address our nearest office.

CONGOLEUM COMPANY
INCORPORATED
Philadelphia, New York, Chicago, San Francisco
Boston, Minneapolis, Kansas City, Dallas
Pittsburgh, Atlanta, Montreal
Two Specials and Other Films
Included in Vitagraph's List
for Release Before New Year

Vitagraph has many productions ready for release before the New Year. Included in the list are two comedies and two specials, as well as feature pictures, presenting nearly a dozen stars.

"Steelheart," with William Duncan and Edith Johnson as co-stars, is the first November release. This two-reeler features full star and fight from the very first shot and with no let-up to the excitement to the very close, it is stated. Following this release with come Corinne Griffith in the "Single Track," which presents the star in what is for her an entirely different type of role. For it is a strenuous role and Miss Griffith's forte hitherto has been the extravagantly gowned daughter of wealth.

In "Rainbow" Alice Calbourn is seen as a little country girl suddenly transplanted to the city with wealth at her command and then as suddenly returned to her native and more loved surroundings, but with newly gained polish and grace. The fight to retain possession of a mine inherited from her father furnishes the plot of the story. "A Guilty Conscience," the Antonio Moreno release, is a story of India. The basic idea of the plot is taken from the story of King David and the beautiful Bath-Sheba, wife of Uriah. Betty Francisco plays opposite Mr. Moreno.

In "Lucky Carson" Earle Williams has a role that takes him into the underworld as well as the upper crust of society. Leading feminine roles are played by Betty Rose Clarke and Gertrude Little. Wilfred North directed the production. William Duncan and Edith Johnson, as co-stars, are seen in "No Defense," a happy combination of the East and West. Beginning in social life in New York the action jumps to the gold fields of the West. At least two comedies, made by its stars, Larry Semon and Jimmy Aubrey, will be released by Vitagraph before Christmas holidays. These are "The Sawmill," in which Larry Mr. Cole and the "Phlebus," according to Charles R. Rogers, general manager of distribution.

Three Weeks on
Broadway for
Lloyd Reissue

Surpassing even its original run on Broadway about a year and a half ago, Pathe's reissue of Harold Lloyd one-reel comedy, "Into Broadway," has just finished its third successive week in the same locality, and that, too, the heart of Broadway, New York City.

Following a week at the Rivoli Theatre and another week at the Rialto, this comedy was shown for a week at the Broadway Theatre. lor the present time when there are many out of town visitors in New York and many houses are complaining of slender attendance. Reports from Pathe branches are said also to show that the Lloyd one-reel reissues are drawing in such a manner as to indicate that this comedian's earlier efforts have not been overshadowed by the popularity of his later productions in longer and more elaborate form.

Rogers Says R. S. Cole Month
Has Started Off with a "Bang"

R. S. Cole Month—the month of November—dedicated the president of R-C Pictures by that organization as a mark of its appreciation of his leadership, has started with a "bang," according to Charles R. Rogers, general manager of distribution.

With the names of Pauline Frederick Doris May, Scoue Hayakawa, William Christy Cabanne and L. J. Gensler shining brilliantly in electric lights from hundreds of theatres throughout the country and with many exhibitors declaring their eagerness to book R-C subjects as a token of their personal respect for Mr. Cole and the high business ideals for which he stands, the November drive has begun in the highest fashion.

Exhibitors in the New York district are responding handsomely to the idea of R. S. Cole Month, says Mr. Rogers. "The Sting of the Lash" has been booked widely in the metropolitan area, as have "The Foolish Age" and "The Swamp." Another important feature of R. S. Cole Month is the liberal offer of free accessories made to all exhibitors who show R-C Pictures during the November drive.

Paramount Wins Prize in Contest

The advertising department of Paramount has received notification from the Direct Mail Advertising Association, Inc., that it has been awarded second prize in the Complete Campaign Contest at the association's fourth annual international convention held at Springfield, Mass., October 25 to 28. The prizes in this contest were awarded for the most appealing direct-mail campaigns submitted for exhibition.

W. W. Keenan "Father Tom"

"Father Tom," the newest Playgoer's offering, set for release this coming week, November 13, is said to be one of those wholesome, "homey" attractions of the "Old Homestead" type whose appeal to American audiences is perennial. It features the famous old character actor, Tom Wise.

Initial Scenes

The initial scenes for the latest Mermaid Comedy, featuring Lloyd "Ham" Hamilton, being made for Educational Releasing Co., was shot on a New York street set at the Brunton Studios. It is said to be the biggest set ever constructed on a studio. Irene Dalton is again playing the leading feminine role.
Wilson's "Tie-ups" for Jackie Coogan
Win "The Kid" Thousands in Royalties

From Harry D. Wilson, publicity director of the Jackie Coogan Productions, who is now in New York City with Sol Lesser, vice-president of the Warner Bros., Inc., financial and executive power of the Jackie Coogan Productions, comes the information that exclusive to the trade, the strength of Jackie Coogan's tremendous popularity have been arranged, for which, in addition to the vast national publicity that these business associations will give the boy, great financial returns and profits will be made by the Coogan family.

According to Wilson, a deal has been entered into between Schwartz and Jaffe, one of the largest wholesale clothing houses in the world, and the Coogans whereby the clothes manufacture a Jackie Coogan suit suitable for boys from five to sixteen years of age. These class clothing and department stores throughout the United States and Canada are handling the Coogan brand of clothes, and in addition to the national advertising done by Schwartz and Jaffe, each individual merchant in his local papers, arranges large street window displays and circulates pamphlets, magazines and various other means of advertising the Jackie Coogan garments.

Another important tie-up was arranged with the Frank P. Held Cap and Hat and Philadelphia and New York. Similar channels of publicity as that given by Schwartz and Jaffe accompany the Held deal. They manufacture the Jackie Coogan cap and to show the strength of their publicity campaign, many pages on the Jackie Coogan headwear are already contracted for in the Saturday Evening Post, American and many other high class magazines.

On the above two deals the Coogan family received many thousands of dollars as cash advance on royalties and the payment of royalties is of such magnitude as to command unusual attention.

Wilson brought together a manufacturing organization which specialized in the output of boy's wagens and coaters, etc. A special Jackie Coogan wagon is now being manufactured. Coogan will receive 50 cents on every wagon sold. As an example, one department store in Los Angeles contracted for 500 Jack Coogan's cars for their Christmas trade. Smaller towns are ordering them in 500 lots.

Another important tie-up for the "movies, Kid" is that with the Hornsam Doll Manufacturing Company of New York City—the largest doll manufacturers in the world. A Jackie Coogan Kid doll is now on the market with the stores fairly swamping the manufacturers for Coogan Kid dolls during the holiday trade. Coogan receives a handsome profit on every doll sold and also received a liberal cash advance from the Hornsam organization.

One of the latest deals involves a Jackie Coogan school shoe, manufactured by a Chicago shoe company. This was one of the largest deals consummated and on every pair of shoes sold—and thousands of pairs are being bought up by the department stores featuring the boy's wear—Jackie and his parents receive a big percentage.

Now comes the news that there will soon be placed on the market a Jackie Coogan tooth brush for all kiddies who have ambitions to be white pearly teeth. Similar arrangements on royalties are being set on this product.

A statue manufacturer has been used to manufacture a Jackie Coogan statue. He still has the fellow in his "Kid" make up. This is an ideal paper weight and would grace the library table of any home. They are being sold at last as they can be turned out.

When the fact that each and every one of these articles carry a national advertising campaign is taken into consideration, it is easy to realize why Jackie Coogan is said to be the best known and the most advertised and talked about boy in the world. These arrangements are for a number of years, with each firm monthly sending to thousands of branch offices, posters, pamphlets, booklets, hand-bills, window cards and every form of advertising matter in turn is used by the local merchant to the very best advantage.

Wilson has just completed arrangements with a large syndicate to publish in over 35 newspapers throughout the country the autobiography of Jackie Coogan as written by himself. This volume made his first stage appearance in New York City at the age of eighteen months. This autobiography will be handed out at the houses and will be given the papers in installments of 2,000 words each. The majority of these publications will use the Coogan service daily with a few using it semi-weekly. It is estimated that this will be before the public for two months at least.

Jackie has had his picture on the outside cover and stories have been given him in more magazines than the majority of the greater silent stars. But he still holds the title of being the most photographed boy in the world. During his recent trip East it was estimated that over 4,000 pictures were taken of him in the six weeks' stay in New York City. His activities have been followed by every news weekly via the film route and foreign syndicates are ever after latest news pertaining to him.

It is hard to realize that little over two years ago Jackie Coogan was an unknown quantity. His sudden rise seems like a fairy tale and his popularity seems to be ever increasing. Thus is the fame of a movie starlet and thus is proof of the pudding that the results of good publicity are.

Jackie's "My Boy" picture arrives in New York this week. Sol Lesser is here and is arranging all of the distribution matters pertaining to it. Mrs. Coogan, Jackie's "Mother Dear," as he calls her, is personally bringing the print of "My Boy" from Los Angeles. She is scheduled to arrive in New York the later part of the week.

“Our Mutual Friend” to Be Shown at College Theatre

“Our Mutual Friend,” which the Wd Gunning organization calls "the boy's Hit," has already started its sweep along the Pacific Coast. Following closely on the heels of the news that its Los Angeles premiere had been unusually successful there comes the announcement that the Keirn Brothers have booked the Charley Dickens' photoplay for one of the initial offerings at the reopening of the College Theatre.

The Keirn Brothers have taken the College Theatre and practically built a new playhouse out of the well known San Francisco amusement place. Competition has been keen in San Francisco for the honor of being chosen on one of the early bills of the College Theatre. The Keirn Brothers, it is said, were known to be shopping for attractions of unusual merit both from the angle of exploitation and production quality. "Our Mutual Friend" was chosen after its engagement at Clune's Los Angeles Theatre, as the papers of the Southern California metropolis have seldom, it is reported, accorded the praise to any production that they gave to this screen version of Charles Dickens' last complete novel.

The Los Angeles Times declared "the charm in its fidelity to the character drawing of Dickens, laughter, suspense over the doubtful principals, and hatred for the villains of the piece follow each other in rapid succession. The dramatic situations are tense. Mechanically the picture is excellent." The Los Angeles Examiner reviewer declared "One has always felt that Dickens would walk away with the sweep-stake in any modern scenario contest. The faithfulness to the original version in this screen production marked the perfect material for the screen as it stands, while remarkable detail and sets add the last touch."

Herald Praises

The Los Angeles Herald found that "Our Mutual Friend" has "all the remarkable atmosphere with which Dickens surrounded his characters." The heading on the Los Angeles Record review was ""My Boy" Film is a Hit," and in the course of an enthusiastic review the critic went on to say that "the staging of the play is complete in every respect." All of the Los Angeles newspaper writers, it is said, found opportunity to pay pretty compliments to Carter, who plays the leading part.

Cast Named for Plimpton Film

Horace C. Plimpton, who directed the Jack east Corporation's production, "Should a Wife Work?" calls attention to the cast of this society drama dealing with a problem which faces the modern family.

Miss Stockton, who appears as the youthful wife, has appeared on the stage and in several screen successes. Louis Kinball plays opposite her. Stuart Robb, well known for years on the stage, is seen as the lawyer, and Alice Lowe is cast as the wife who chafes under the petty sacrifices her marriage has demanded of her. Others in the cast include Walter McCown, Elinor Curtis and Harry Mowbray.
The first release to inaugurate the New Year from the Pathe Exchange will be "White Eagle," the new Gold Rooster serial starring Ruth Roland. A Pathe announcement this week states that the new chapter play has been scheduled for release January 1. The new serial, besides being the ninth chapter play starring Ruth Roland, is said to surpass all the Pathe star's previous efforts in her particular field of the cinema. The story is from the pen of Val Cleveland, who has written many successful novels brimful of fast action. "White Eagle," pace, dealing with the West in which cowboys and Indians play a leading part, yet the serial was produced in such a fashion as to be "censor-proof." W. S. Van Dyke, who was responsible for the direction of the Jack "Dempsey" serial, "Daredevil Jack," is also responsible for "White Eagle."

The new serial was produced at the Hal Roach studios under personal supervision of Mr. Roach. It is the first serial to be produced on the same "lots" made famous by Harold Lloyd, "Tom and Jerry" Pollard, and other Roach comedians, and consequently called for extensive enlargements of studio space for the filming.

Earl Metzcalfe, who has played leading masculine roles in feature productions too numerous to mention, is seen opposite the lovely Helen Lederer, seen as the money lender in "Without Benefit of Clergy," plays the villainous David Wolf, and Harry Girard, who is well known on both stage and screen, is his chief accomplice, aided by Frank Lackstein. Virginia Ainsworth, who played the adventuress in The Avenging Arrow," Miss Roland's last serial, has a similar role in "White Eagle" and Bud Osborne appears as Standing Bear, the friendly Indian chief. A mysterious element of the serial is supplied by an unknown character known as "White Rider," who performs marvelous feats of horsemanship throughout the action.

Extra Matinee on "Four Horsemen"

To accommodate the crowds in Baltimore, "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro of the novel of Vicente Blasco Ibanez, now being shown in that city at the New Theatre, double matines have been instituted. The first afternoon performance begins at 12; the second at 2:30.

Long before the time for the opening night—which was a social event—the house had been sold out. Governor Albert Ritchie and other state and city officials were present. The wide interest manifested in the picture has been cleverly exploited by some of the leading haberdashery stores in Baltimore by having cutouts from the picture printed on bags and envelopes used by them with a notice of the showing of the picture at the New Theatre.

Good Times at Hand and Ahead Says C. R. Rogers

With the Hollywood studios humming with activity on productions, starring Pauline Frederick, Sydne Hayakawa and Doris May; with L. J. Gasnier and William Christy Cabanne hard at work on other important attractions and with bookings piling up in the various exchanges—for many the full program known as the R-C Twenty-six—R-C Pictures has every reason to be hopeful of the new year. "We want to be known as the 'smiling organization,'" remarked Mr. Rogers, "We have plenty to be happy for. The response of exhibitors throughout the country to our program for the year has been most gratifying. The clouds of doubt have vanished and in their place there is a spirit of optimism that cannot but help the industry tremendously."

According to Mr. Rogers hundreds of exhibitors have responded eagerly to the idea of observing the month of November as R. S. Cole Month, in recognition of the president of the R-C organization. Advice received at the home office from many of the branch managers indicate that R. S. Cole Month will establish new records in the volume of bookings.

Ingram Engages Lewis Stone for "Zenda" Picture

Lewis Stone has been selected by Rex Ingram to enact the leading male role in his Metro production of "The Prisoner of Zenda." This choice of Lewis Stone's, famed actor and singing star, is to be another Ingram masterpiece.

Alice Terry has the leading feminine role. Robert Edeson, star of both stage and screen, will play the part of Colonel Sapt, and Edward Connelly, the veteran actor who has been associated prominently with Mr. Ingram's earlier successes, will again play an important role.

Frisco Runs for Two Hodgkinsons

Two Hodgkinsons released productions, "The Mysterious Rider" and "Partners of the Tide," have been booked for seven-day runs in the Big Strand Theatre in San Francisco. "The Mysterious Rider," which was released on October 23, is a Benj. B. Hammond production adapted from Zane Grey's famous novel of the same name. "Partners of the Tide" is an Irvin W. Willat production adapted from the novel of the same name by Joseph C. Lincoln.

Storey Says Film Is Well Received

Mr. John E. Storey, sales manager of Associated Exhibitors, says that every branch office has reported that "The Sin of Martha Quee" an Allan Dwan's film, has found immediate favor with the exhibitors of the various territories.

Exhibitors Praise Goldwyn for Its "Dangerous Curve Ahead"

Goldwyn's second big Rupert Hughes' feature picture, "Dangerous Curve Ahead," in which its two players now feature, Helen Chadwick and Richard Dix, made their first appearance together, is proving a rival to "The Old Nest," it is said, both in the matter of receipts and in the commendation it is receiving from exhibitors from all parts of the country. In Kansas City, Sam Hamilton, after a week's run at the Liberty Theatre, transferred it to the Doric, where it ran for two weeks, duplicating the record of "The Old Nest."

Out of scores of favorable letters received by Goldwyn, half a dozen or so are here quoted: Payne and Wall, Rialto Theatre, San Diego, Calif.; "Worth all anyone can say for it." Bennett Amour, Garden Theatre, Portland, Ore.; "A grand good; exceedingly human and true." H. V. Friedrich, Majestic, Sheboygan, Wis.; "Wish there were more of this class of pictures." J. M. Comers, Regent, Washington, Pa.; "It is worth boosting to an extent of two weeks" after a week at the Liberty Town." I. C. Mishler, Mishler Theatre, Altoona, Pa.; "A mighty good, clean feature." John Evins, Odenon, Savannah, Ga.; "Enjoyed as well or better than "The Old Nest.""
R-C Has Imposing Array of Films for November-December Release

Charles R. Rogers, general manager of distribution for R-C Pictures, has announced to his branch managers an imposing array of releases for the months of November and December, the first of which will be known as R. S. Cole Month. The list includes the following subjects: "The Swamp" with Susse Hayakawa, a story of life in New York in the slums and the high places of society; it has already been released. "The Lure of Jade," another Pauline Frederick success, with the star in one of her biggest roles. The story was written by Marion Orth and has to do with the experiences of a young woman who becomes the unwitting victim of a scandal and goes to the South Seas, virtually an outcast, "Possession," scheduled for release November 20, is founded upon the widely read novel, "Phroso," by Sir Anthony Hope. It was directed by Louis Mercanton, one of the foremost picture producers of France. Malvina Longfellow, an American actress, has the leading role.

Jackie Coogan Pictures Prove Immensely Popular in England

That Jackie, Coogan is almost as popular in England as his "partner," Charlie Chaplin, was evidenced by a cable received by David Howells, Inc., stating that to date the English bookings alone had exceeded 45,000 pounds on "Peck's Bad Boy," with the foreign exhibitors besieging the British exchanges for release dates of the Coogan feature.

At the same time an offer arrived to Jackie from England, Scotland, Ireland and Wales, offering 15,000 pounds cash advance and a fifty-fifty split over 20,000 pounds on all of the new Coogan series of pictures, including the "My Boy" feature just completed. The offer further stated that were Jackie to make a series of personal appearances in that territory, the visit to last about six weeks, they would guarantee him $100,000.

According to Sol Lesser, now in New York with the Coogan "My Boy" feature, Jackie will probably make his third or fourth picture in England and arrangements are already being entered into for studio space. Colonel Fred Levy, who represented Associated First National Pictures, Inc., in closing the English rights for "Peck's Bad Boy," will probably arrange the details of Jackie's visit to the British Isles and for the final details pertaining to the future Coogan series of pictures. There is a possibility of Colonel Levy and Sol Lesser paying England a visit at the same time that Jackie does.

"My Boy" is to have its path of distribution laid out this week when the executive board of Associated First National Pictures meets with Mr. Lesser. It will not be shown in a legitimate house.

Edmund Goulding Back from London

Edmund Goulding, popular screen writer, has returned from a vacation in London in time to see three vastly different stories by him ready for release almost simultaneously: "Peacock Alley," a Robert Z. Leonard production, starring Mae Murray; "The Man of Stone," written, in collaboration with John Lypnc, starring Conway Tearle, and "To'able David," for Richard Barthelmess, an adaptation of Joseph Hergesheimer's story, with Henry King, who also directed it.

A pre-showing of his first named story, "Peacock Alley," was given at the Commodore Hotel, Wednesday evening, November 9th, before a notable gathering of film and society people, winning an enthusiastic reception. This picture is placed at the top of Mae Murray's excellent cinematic achievements, and, in a letter which Mr. Leonard wrote to Mr. Goulding shortly before he began production on this picture, he anticipated this in part, when he said:

"I want to take this opportunity on behalf of Mae and myself of expressing our gratitude and appreciation for your splendid co-operation with us upon this story.

"Out of the flimsiest of a idea, you have built a pulsating, human story, brilliantly constructed and detailed with humor, pathos and novelty. Mae is enthralled with the character of Cleo, and we look forward to a history-making picture."

Enlarging Staff of Photographers

A much bigger staff of photographers is being built up for Kino-grams, Educational's news reel, as the first big step in the campaign for expansion and improvement promised recently.

The editorial staff in the Kino-grams headquarters in New York City has already been enlarged, and a photographer is being placed for Kino-grams service exclusively in each town of any considerable size in the country. It is aimed within a month to have a staff of photographers in the United States that will number at least 250 more than at present.

In Two Pictures

John Miltern, now in London as one of the well known American actors, appearing in Paramount's British productions, for the past two months has been working in "Three Live Ghosts" and "Love's Boomerang" and in each story he has been cast in the role of the villain.

Charley Babcock must feel good these days, now that the Wellsville town board has consented to Sunday picture shows. Charley runs the Babcock.

SCENES FROM GOLDWYN'S "POVERTY OF RICHES"
“Enchantment,” a Cosmopolitan Film, Was Directed by Vignola

A fine array of motion picture talent, it is said, was assembled for the production of Marion Davies’ latest release. It is a Cosmopolitan Production released by Paramount. Robert G. Vignola, who directed, is one of the best-known directors of the world. “The Woman God Changed,” also a Cosmopolitan Film, is the picture before this and is still playing to enthusiastic audiences in all parts of the country, according to reports.

Born in Italy and educated in New York, Mr. Vignola began his stage career as a Shakespearean actor. He directed pictures first for Kalem, his initial production being “Vampire.” Others of his pictures were “More Deadly Than the Male,” with Ethel Clayton; “The Third Kiss,” “The Love That Lives,” and “The Reward of Patience.” For Cosmopolitan he has also done “The World and His Wife” and “The Way.”

The author of “Enchantment,” a story of the modern “flapper” is Frank R. Adams, one of the most popular short story writers of the present day and especially adept, it is stated, at analyzing the foibles of the young.

Luther Reed wrote the scenarios, one of the many excellent scripts he has done for Cosmopolitan, it is alleged. An expert in writing for the screen, he has made a brilliant reputation with previous productions. After he left his post in New York as dramatic critic for the Herald he joined the screen company in the Pacific Coast and worked with the old Lasky company. He also did both original and adapted stories for Metro and Universal, and in 1915 he went to war when he became a lieutenant of infantry. A notable stage success of his was “Dear Me.”

Mrs. Davidson starred in pictures, and Mrs. H. Morgan, one of the veteran cameramen of pictures. He entered the business in 1907 as a repairman and installer of projection machines. In 1911 he did the “Broncho Billy” series of pictures, which was followed by Mary Miles Minter, and four pictures for King Vidor. He also served in the World war.

Fred Stone Cowboy Comedies for R-C

Two cowboy comedies of feature length directed by Frank Borzage and starring Fred Stone, the musical comedy comedian, have been acquired by R-C Pictures and scheduled to go out soon.

The subjects are “The Duke of Chimney Butte,” based on the novel of the same title written by George Washington and “comes at” founded on a western comedy by Jackson Gregory, the author. Mr. Stone is supported by excellent cast and picture. In “The Duke of Chimney Butte,” in which he appears as a rollicking cowboy, Vola Vale, formerly leading woman for W. S. Hart, plays opposite the star. Others in the cast are Josie Sedgewick, Chick Morrison, Jim Duncanson and others. In “Billy Jim,” Mr. Stone is supported by Millicent Fisher and a number of other well-known players.

Goldwyn Acquires “Under the Skin”

Goldwyn announces the purchase of the rights of the story of the South Seas by Carey Wilson, entitled “Under the Skin.” The story is said to be birmingham of action and romance. It will be adapted and filmed at the time when public interest is strong in the islands of the South Pacific. Political interest is attached to that section of the Pacific, where Japan’s desire to possess the islands that formerly belonged to the German Empire.

First Ernest Truex Comedy in Week’s Pathé Short Subjects

Pathé Exchange, Inc., has added the first of a series of comedies starring Ernest Truex to the pretentious collection of short subject features scheduled for release November 20. “Little, But Oh My!” is the title of the first offering produced by the Truex troupe, and distributed by the VeeBee Corporation. Truex, who is at present starring in Broadway’s comedy hit, “Six Cylinder Love,” co-starred with osteen Jeffers in “The Good Little Devil” on both stage and screen.

“Roping the Black Panther” is the next of the series of Major Jack Allen’s Wild Animal Pictures, and shows the intrepid major armed only with a coiled rope and carrying the most dangerous of the cat family.

The “Marathon” is the next re-issued one-reeler comedy starring old Lloyd, and shows that comedian can compete in athletic events other than knock-about or acrobatic comedy. Bebe Daniels plays opposite the star, with “Snub” Pollard as the “heavy.”

“Dangerous Dollars” is the title of the film version of Holman Day’s latest story of the same name showing life in the Maine woods. Edgar Jones and Edna May Sperli are the featured players and are surrounded by a capable cast.

“Penny-in-the-Slot” is the title of the current Hal Roach comedy featuring “Snub” Pollard. The mounting and acting is assisted in the offering by Marie Mosquini, Noah Young and the other Hal Roach comedians.

“The Woman and the Hen,” the latest animated cartoon of the series of “Aesop’s Film Fables,” produced by Fleischer and created by cartoonist Paul Terry, endeavors to prove the moral that “Conceit only begets disaster.”

“Over the cliff” is the ninth episode of the new Pathé serial, “Hurricane Hutch,” starring Charles Hutchison, surrounded by Warner Oland, Lucy Fox, Harry Semels, Ann Hastings, Diana Deer, Frank Redman and others.

Magnificent Settings in New Christie Set Comedy Precedent

Something decidedly new and spectacular in comedies is to be presented in the latest two-reel comedy being produced by Christie for Educational release. The picture, which is titled “Barnyard Cavalier” and which features Bobby Vernon, has been carried out with a magnificence in scene settings and detail said to establish a precedent for short film comedies.

Christie built an entire French street and the interior of a palace to carry out the scenes in which Bobby, a farmer lad, fights with the palace guards of romantic fiction. “Barnyard Cavalier” will follow the story of Vernon in this comedy. Although a comedy star in her own right, and although she has been and will continue to be featured in Christie Comedies, she is playing second to Vernon in this picture because she fitted in so admirably both as to the star and as a charming princess.

The story was written by Frank Roland Conklin, who has written many Christie Comedies during the last three years. According to the information received from the West Coast by E. W. Hammons, president of Educational, “A Barnyard Cavalier” will follow on Educational’s release schedule one of the best Christie Comedies made up to this time, “No Parking.” Neal Burns is featured in “No Parking,” with Helen Darling, as well as Jane Hart, the baby who appeared in “Swakers” and “Laddie,” the beautiful collie dog.

Metro Gets “Fightin’ Mad”;
for December Distribution

Metro concluded negotiations this week for the distribution of “Fightin’ Mad,” a super-special outdoor production whose notable cast includes such celebrated players as William Desmond, Virginia Brown Faire, Rosemary Thelby and Joseph J. Dowling. It will be released, the indications are, at present, early in December.

“Fightin’ Mad” is an action picture throughout. Its story centers upon the strenuous life of a bold blooded young man who has become restless in the small community where he was born, and who goes forth seeking adventure with Buck Smith in it. The Metro officials who witnessed its first showing were impressed by the number of thrills, romance and intrigue, and swift surprise in the six reels. The story is by H. H. Van Loan, author of “The Virgin of Stamboul,” and other screen sensations.

Also in the cast, prominent but not previously mentioned, are Doris Pawn, William Lawrence, Emmett C. King, Jackson Richardon, William J. Dyer, Bert Landley, George Stanley and Vernon Snively. The picture was made by William Desmond Productions. Joseph J. Franz directed it under the personal supervision of Robert Brunton. Harry A. Gersted was the photographer.

Gordon in Lead

Husty Gordon, leading man, is playing the principal role in the new Christy-Calame special for Robertson-Cole, tentatively titled “Women of Conquest,” for the biggest which is progressing rapidly at the Metro studios in New York.
Unusual Exhibitor Interest in “What Do Men Want?” Warren Says

“What Do Men Want?” the picture that the Wid Gunning organization has named, “The Million Dollar Question,” is already scheduled for a number of big city openings on a scale of legitimate theatre attractions while unusual interest from exhibitors is reported at every Warren office.

At the Lyric Theatre, Broadway and 42nd street, New York City, “What Do Men Want?” on Sunday, November 13, followed Douglas Fairbanks in “The Three Musketeers” for an indefinite engagement. Wid Gunning, who is presenting the attraction, has already started a broadside exploitation campaign in the big city on what he terms Lois Weber’s greatest picture.

The newspaper campaign got under way with teaser copy playing on the title “What Do Men Want?” About the middle of the week preceding the showing, the exploitation organization began to take advantage of the unlimited window display tie-up possibilities in the title. Billboards and other unusual means are also employed, while the exploitation men have a number of big tricks up their sleeves which will begin to break Sunday on the opening.

“What Do Men Want?” is also stepping out like “A Million Dollar Question” in Philadelphia, it is stated. The owners of the famous Metropolitan Opera House were quick to get in touch with Edgar Morse, manager of the Warren, Quaker City office, when they heard the glowing reports on the latest Lois Weber special, and effected an arrangement by which “What Do Men Want?” will open in Quaker City run there November 16. An advance campaign similar to that used in New York is already under way in Philadelphia.

In Chicago, “What Do Men Want?” gets off to a flying start soon with a special downtown engagement at the Bijou Dream. Manager Sidney Goldman, at the Chicago Warren office had already booked the film far beyond his original quota of prints, but he reports that since exhibitors have begun to see the picture itself the interest has assumed sensational proportions.

Wid Gunning, who is presenting the production at the Lyric, isn’t a bit surprised at the pace set. “I have been telling friends for many weeks that we had a million dollar baby,” he declared, “and in fact that phrase does not half tell the story for I am convinced that we will outstrip the mark set by such record breakers as ‘The Miracle Man.’ The bookings pouring in already show that exhibitors are aware of the tremendous exploitation possibilities of Lois Weber’s greatest picture. Like every Lois Weber picture the theme is a universal one, the story concerns the action of real people in real life situations. There won’t be a woman who sees ‘What Do Men Want?’ who won’t be to start talking about it and talking in a boosting manner. Exhibitors can take it from me that there never was a picture that didn’t move the hearts of women than this one.”

Asta Nielsen Is Prevented in Playing “Hamlet”

The presentation of “Hamlet” in multiple reels at the Lexington Theatre, which began on Monday evening last with Asta Nielsen, the famous Danish actress, in the title role, may be so far as the films are concerned a novelty, but Mme. Nielsen in playing the melancholy Dane, is supported by unprecedent established by such great actresses as Bernhardt, Charlotte Cushman and Rachael.

Every great tragedienne has at one time or other signified in public print her desire to play the role of the Prince of Denmark, who, as Hamlet, the immortal, is regarded among the people of the theatre as the greatest role ever written. Our own Fanny Davenport, who gave the English speaking stage a cycle of Sardou hearings with “La Tosca,” “Gismonde” and “Fedora,” at the time of her death had gone so far in preparing to give her interpretation of “Hamlet” as to make a production and book a tour.

In the early part of the nineteenth century, the American stage alone saw almost contemporaneously three great actresses as Hamlet and strange as it may relate, at the same time the elder Kean, fresh from his triumph in England, came to America to show us what was then regarded as the greatest Hamlet. He was compelled to stand comparison with the great Miss Cushman’s conception of the role.

Sarah Bernhardt, in being brought to task for essaying Hamlet, replied: “When I cannot see Hamlet at his best, I do not tell an exhibitor all the things he says, his impulses, his actions entirely indicate to me that he was a woman and it is so recorded in the story from which Shakespeare drew his inspiration made this character a woman.”

Jones Says “Musketeers” and “Fauntleroy” Kept ’Em Coming

Whenever anybody in Chicago begins to talk about a theatrical slump and short-box-office statements, right then do Aaron Jones, of Jones, Linick and Schafer, leap from his chair and assert with emphasis, “Not here! Not here!”

Then Mr. Jones goes on to tell how back in the late summer, while the supposed theatrical slump was at its worst, Douglas Fairbanks’ “Three Musketeers” began its engagement at the Randolph Theatre. Mr. Jones said this United Artists’ release would run at least four weeks. The wise ones winked. Then things began to happen.

Crowds in Line

Never before were such crowds seen standing in line in front of the Randolph, and from eighty thirty in the morning till midnight, thousands of Chicagoans waited for admittance to this big film production. Weeks passed, and soon the “Musketeers” held a record of having eight weeks to the highest business of the year. On the last showing, when the final count was in, it was ascertained that 336,000 persons had seen the picture. The former record was a seven weeks’ run.

Just as “The Three Musketeers” made its run of the Randolph, Mary Pickford’s “Little Lord Fauntleroy,” also a United Artists release, moved in, and there was never even a pause in the lines before the box office. Mr. Jones says. At the end of the third week of the Pickford production the daily jam was just as big as ever. “And all this,” says Mr. Jones, “in spite of the fact that Chicago has two big movie palaces in the Loop district, with a combined seating capacity of 7,000. Who said there was a theatrical slump in Chicago? Not here! Not here!”

Carew in Leading Role in Big Film by Vitagraph

Edward Jose’s production of “The Prodigal Judge” for Vitagraph will have in one of its leading roles Arthur F. Carew, one of the most popular and versatile leading men in the west coast studios, who came East to appear in the Jose special.

 Favorable Comment

The excellent work of Carew in this latest of the series of Costume play American producers are combating the foreign invasion with has excited comment at the Vitagraph studios where his forte in costume work of the romantic order was immediately recognized.

Carew is appearing in Anita Stewart’s latest release, “Playthings of Destiny.”

During his sojourn in New York, Carew is staying at the Hotel Wellington.
Critics Praise "Enchantment," in Which Marion Davies Stars

Cosmopolitan Productions say that "in a genuine and entertaining picture that casts a brilliant light on the life of the young woman of today, Marion Davies, star of Cosmopolitan Productions, shows convincingly in 'Enchantment,' her latest and her best screen production, a dramatic ability that has evolved the enthusiasm of newspaper and trade paper reviewers alike."

"Enchantment" is opening at the Rivoli Theatre, New York, Sunday, October 30, critics and public gave much warm praise to the story and the actress. "'Enchantment' is exquisitely conceived and executed," wrote the Daily News. The Herald said: "It is a very captivating production, for at last Miss Davies seems to have found a vehicle that fits her—or that she fits, which is more to the point. Vigilia has directed Miss Davies very prudently, very effectively." Heywood Broun of the World calls Miss Davies in "Enchantment," a "properly wifeful little society Hap pet".

"Enchantment," a Miss Davies handles a difficult role in a very clever fashion, playing it in just the right proportion of the picture unusually pleasing entertainment.

"The Globe" wrote: "The possibilities open to the moving pictures when they are endowed with an intelligently worked out story, some dignity of production and saving space of humor are strikingly illustrated in 'Enchantment.'"

R-C Plans a Big Advertising Campaign in "Fan" Magazines

R-C Pictures' Corporation is going to tell its story directly to the public through the "Fan" magazines, the company states. It says its announcement of an advertising campaign directed to the public beginning the first of this year, is another interest in every moving picture exhibitor in the country.

The message that R-C Pictures' advertising will carry is that of awakening a consumer appreciation of better moving pictures, it is stated. This campaign will be one of the several hopeful influences that are leading toward a more universal recognition of the moving picture industry in the world of business, the world of art and of entertainment.

Beginning in December, double page space will be used in the "Fan" magazines. It is estimated that nearly nine million people will read each month of the "Fan" magazine patron of this organization toward satisfying its demand for pictures of real worth.

R-C Pictures will not stop with the printed advertisement, however, in its conduct of this enterprise, R-C Pictures will also be a private merchandising that, it is said, will be sure to link up the best interests of the exhibitor with the benefit that will come from the magazine advertisements.

Harding Views Fairbanks Film

Part of President Harding's fifty-sixth birthday celebration consisted of a private view of Douglas Fairbanks' latest production, "Three Musketeers." This signal honor to Mr. Fairbanks and his latest United Artists' production came at the Washington residence of Mrs. E. B. McLean, one of the social leaders of the capital city, when Mrs. McLean was entertaining the President and Mrs. Harding at the national birthday dinner. After the dinner the guests saw the film in the grand ballroom.

"Never Weaken" Makes Record at Symphony Theatre, Los Angeles

Harold Lloyd's latest Associated Exhibitors' release, "Never Weaken," started its fifth big week at the Symphony Theatre, Los Angeles, November 5, thus, it is said, setting the long distance record for a short reel at a picture house with a weekly-change policy. "Never Weaken" has, it is claimed, been hailed by reviewers, exhibitors and audiences as one of the funniest comedies turned out by Harold Lloyd.

Dr. H. B. Brockweide, manager of the Symphony, said: "Previously I could not tell whether Lloyd or the multi-reel feature was pulling the crowds. I determined to test the pulling power of the Lloyd subjects by playing a program composed of nothing longer than two reels. In any case, the result has been gratifying. By featuring Harold Lloyd only, I was able to discover the remarkable drawing power of the comedian. All attendance records for any previous week were shattered." John E. Storey, sales manager of Associated Exhibitors, said: "Those who are close enough to the national field to note the rapidly shifting characteristics of the industry will realize that Lloyd has set a great big record for himself in houses of the weekly-change policy, and has furthermore brought to the serious attention of exhibitors everywhere just where the short reel subject stands today.

False Pretenses

David P. Howells, Inc., are in receipt of a cable stating that Jackie Coogan was being featured in a film titled "The Mask," a Selig production. Sol Lesser wishes to make it clear that Jackie has not appeared in any such production and that the only film work the little fellow has done was "The Kid," "Peck's Boy" and his new "My Boy" feature. It seems as if the picture is being widely exploited abroad as a Coogan feature.
Selznick’s “A Man’s Home” Booked for Early Showing at the Capitol

A Broadway showing has been arranged for “A Man’s Home,” which has been booked for an early engagement at the Capitol Theatre, New York City. The play date has not yet been decided upon, but will probably be either the third or fourth week in November, the current month.

The Capitol date, arranged through the New York exchange, promises to stand out as one of the big events of the season. The Capitol, at the Long Island section of S. L. Rothafel’s concern, is another spot that responded strongly to the George Kleine revival, it is reported. In Long Island, one of the special nights of the engagement was an invitation performance to the Lieutenant Governor’s theatre. One successful engagement has just been closed at Louisville while Waterbury, Connecticut, is another spot that responded strongly to the George Kleine revival, it is reported. In Long Island, one of the special nights of the engagement was an invitation performance to the Lieutenant Governor’s home, and in Connecticut, one of the special nights of the engagement was an invitation performance to the Lieutenant Governor’s home.

Work on “Breaking Through” Is Nearly Finished by Vitagraph

Carmel Myers and Wallace MacDonald, co-stars in the Vitagraph serial, “Breaking Through,” have almost completed their work for the camera on this serial, directed by Frank Ensminger, the director, is now on the home stretch, and realizing that many serials have spent all their thunder in their early stages, has saved two of the biggest melodramatic “punches” for the very last, it is said. He says that the opening episodes planted a logical story, but that the thrills and throngs have been served in crescendo until the serial’s middle episodes bear the force of crashing climaxes. Many exhibitors have written the Vitagraph company commending it for handling a serial so deftly. All that remains is certainly practical,” one exhibitor wrote. “The biggest thrill imaginable is no good if it is based on crime orfinish and violence and has patently been done. We must figure on what is left for our audience to see. With us it is result that counts.

Making reference to those little touches which make or break a serial with the sophisticated fans who follow them closely is made in a letter from Mr. Rapf to the management of the Capitol Theatre at Mobile, Alabama. This exhibitor writes: “We are doing business with your serial, ‘Breaking Through,’ and are ready to increase bookings. It is certain that we are increasing with each episode instead of decreasing, as is the case with most serials.

Largest Cast Neilan Has Ever Handled Appears in “Penrod”

Marshall Neilan announces the largest cast of popular players ever assembled for one of his productions. The serial is appearing in a picturization of Booth Tarkington’s “Penrod,” and numbering thirty-eight well known artists. This film is being produced under the direction of Mr. Neilan in collaboration with Frank O’Connor, prominent Lasky director of various Realest and Paramount serials.

In the titular role is Wesley “Freckles” Barry. As the father of “Penrod” is Tully Marshall, and the mother is Claire McDowell. Marjorie Davis appears as “Penrod’s” sister and Johnny Harron as “Penrod.” Also appearing in the serial is Noah Beery, Jr., as the Italian youngster.

Success Reported by Warner Film

“Old Oaken Bucket,” which, it is said, has just finished a triumphant engagement on Keith’s circuit in the East, was this week reported as duplicating its success in Los Angeles. The Oaken Gunner is doing well at Chune Theatre in the California City and pleased audiences for a full week, it is reported. The Los Angeles Herald declared in its review, “May Tully has woven memory into a beautiful picture. The Old Oaken Bucket” plays this week at Clunes and what a theme for a picture memory is.”

The Los Angeles Times went into extended space in reviewing the picture, declaring “if you ever owned an old oaken bucket and if those moments were dear to you tending to be bored by the serial’s episodes, you were on the fifth episode and wish to state that our business is increasing with each episode instead of decreasing, as is the case with most serials.

Gus Edwards’ classic, “School Days,” starring Wesley Barry, will be given an early trade showing both in the East and Middle West. The production, made by Harry Rapf and directed by William Nigh, will be released Christmas week, and it is declared that 100 prints will be available for screening in 100 key cities.

In the East the private trade showing will be invitation only, and will be held in one of the prominent hotels during the week of November 28. Coincident with the showing in the East, one of the big hotels in Chicago will also show the production.

Gus Edwards, a specialist in “kid” shows, has compiled a special score for “School Days,” containing many of his famous melodies.

For the first time in Baltimore a special matinee was given to the entire newspaper fraternity as guests of C. E. Whitcomb, owner of the New Theatre, where the Douglas Fairbanks’ production of “The Three Musketeers” was shown to big crowds. A special showing of the Fairbanks masterpiece was given Sunday afternoon, November 6, and the large transfer of the city was necessary to give the performance in Mr. Whitcomb’s Century Theatre which has a seating capacity of 1,500. After the performance the unanimous verdict acclaimed “The Three Musketeers” as the greatest film production that has been seen in Baltimore in many months, it is reported.

Announces Release Date and of “School Days”

Two-reel comedy distributed through Federated Exchanges and directed by Gilbert W. Pratt. There are a number of laughs and several novel features which make it one of the best offerings in which this comedian has appeared, as in an example where Monty and the girl carry on a flirtation by means of the titles to popular songs, where the star in a convict suit eludes capture by standing up against a striped tent.

Moving Picture World said: “This is one of the Metro’s best serials. Monty is clever and this tale has to do with his likeness for the fair sex, who get him into a peck of trouble, incidentally in and out of jail. A very entertaining story with rapid action and a number of stunts that are new to comedies combine to make this a very popular feature and highly hilarious comedy. Films appears to better advantage in this picture than has he in the preceding cast.”

Gilbert W. Pratt directed.”

Special Showing of “Musketeers”

November 19, 1921 MOVING PICTURE WORLD 329

Says Big Crowds

Are Flocking to See “Quo Vadis”

The success that George Kleine’s revival of “Quo Vadis” is meeting throughout the country is evidenced by a letter just received by Wid Gunning at the offices of the Warner Distributing Organization. It comes from a Detroit film man and is as follows:

“Had a talk with Ed Reatty, general manager of the Butterfield Circuit, today, and he gives me the impression that ‘Quo Vadis’ has been one of his best box office attractions this year. Reatty was frank to say that when he booked the classic he had no idea it would go over so big, even though his expectations were pretty strong. In many towns he takes home the pre-release of the extra days. ‘We have played many of the season’s biggest pictures,’’ Mr. Reatty said, ‘but the real sensation of them all has been ‘Quo Vadis.’ It has packed houses for us on every occasion.’

The George Kleine production is playing at top box office prices in many cities. In addition to the exhibitors booking the feature, numerous engagements are being made in the big Klaw and Erlanger ‘legiti-
Goldwyn Buys
More Stories by
Famous Authors

Eight new stories have been purchased by the Goldwyn studio recently by President Leh and Paul Bun, scenario editor, selected them. Governor Morris has just completed an original script, which bears the title, "Alwa Warm and Green." Kathleen Norris is now working in a studio in the first time. She's written a story directly for the screen, called for the present, "The Happiest Night of Her Life."

"Brothers Under Their Skins," a magazine story by Peter B. Kyne, is being fitted to the screen by Grant Carpenter, playing a great interest attaches to the filming of Hall Caine's novel. "The Christian," Charles Kenyon, rated as one of America's foremost playwrights and photo-playwrights, has already completed the scenario. It will be held for the author's final inspection and approval.

Rupert Hughes has written another original, which at this writing is known as "The Remembrance." The success of his other productions has made him one of the outstanding figures in the industry. Paul King, being remembered for his notable "Earthbound," is again at the Goldwyn studio and is assisting in the production plans of his latest novel, "The Dust Flower." Mary Roberts Rinehart in "Jane," tells how a spoiled girl was tamed. Isabel Johnston is the scene of Katharine Newlin Burt has written another film story, "The Summers," which is also to appear in novel form.

Six feature pictures are in production at the big Culver City plant. They are Anzia Yezierska's "Hungry Hearts," "The Lady of a Million Dollars," and "Yellow and Brown" heading the list; "Yellow Men and Gold," by Governor Morris, directed by Irvin Willat, who previously made "Jack and Richard Dixon; "Sent for Out," a Rupert Hughes story, with Colleen Moore and Ralph Graves; "What He, the Cowboy," a story from Governor Morris's pen; "The City Feller," featuring Culleen Landis, and "The Octave of Claudius," by Barry, Paul and Ed. Chancey, Jacqueline Logan and Raymond McKee.

Fairbanks Film
Making Records

Showing day and date in five New England cities, Douglas Fairbanks' latest United Artists' production, "The Three Musketeers," is said, playing to capacity in regular attraction houses at special prices, and setting new box-office records. This picture, at the State Theatre, Bridgeport; the Parsons, at Hartford; the Sam S. Shubert, at New Haven; the Lyceum, at New London, and the Shubert Majestic, at Providence.

Forest Has Lead

Allen Forrest has been engaged to play the male lead opposite Mary Miles Minter in a new Realart picture which has just been started.

Universal to Produce Series of Short Reel Features Based on Experiences of Newspaperman

Carl Laemmle has authorized production at Universal City on a series of short reel features which will be based upon the experiences of a newspaperman on a metropolitan daily. The series will be started under the title "Ned of the News." Albert Russell will direct with Percy Pembroke, a well known veteran leading man, in the featured role.

"Ned of the News" will travel out of "Central," with the Flying Squadron of Police playgoers a thrill and anyone who has any idea of the hourly activities of the modern police reporter will anticipate speed and suspense in every foot of the tableaux.

The stories were written by George Morgan, under the supervision of William Lord Wright, chief of the serial and short-reel feature department at Universal City, who was at one time one of the best known police reporters in the West. Wright began his newspaper career under Warren G. Harding, on the Marion Star, and was pointed to an executive position in the short-reel feature and serial department at Universal City, after a record of screen successes achieved in the service of other producers.

"Ned of the News" will be presented in short, dramatic, action dramas upon each of which has been expended as much time, care and money as is usually given a five-reel feature. Russell is now selecting a cast which will give Pembroke strong support.

The South of "Befoah th' Wah" Shown in "The Prodigal Judge"

"The Prodigal Judge," Vitagraph's special production of the old South of 1835, is almost finished. All of the interiors have been "shot" and the exteriors are being done to the last foot of the exteriors to be made. At the Vitagraph studios in Brooklyn there is a general feeling that something tremendous is being made. Certainly it is a story which will bear the weight of its title.

Albert E. Smith, president of the company, is jubilant over the production. Give me clear, bright weather," he remarked early this week, "and before the first of the year we will show the world a final print of one of the most refreshing pictures ever made. Nothing can stop it now. Even bad weather can't stop the final result—-it may delay it, but it can't stop it.

The picture is founded on Wauken Kester's novel, 'The Prodigal Judge." The story already made show such action as the race track scenes, and others equally thrilling, it is said. One of the three wins is that of a duel, and it is stated. Joan Page has one of the principal roles.

Hyman's Prologue for Ray Film
High Light of the Whole Show

Coming at the height of the football season, Charles Ray's First National attraction, "Two Minutes to Go," afforded Managing Director Hyman at the Brooklyn Mark Strand ample means of putting over the production. Most important was his prologue, which was the high light of his show.

The marquee of the Strand was decorated with college banners, which not only attracted the crowds but met favor with individuals who Alma Mater's were represented. Another big result-getter was the distribution of heralds at scholastic football games that preceded the play before the first showing of the picture.

All these stunts, except the prologue, were rather inexpensive. However, their simplicity worked wonders and drew crowds to the theatre all week. The success of the prologue, an elaborate affair, was due, in a measure, to its timeliness and reality. However, the setting and the singing of the Mark Strand medley makes the school boys for its great success. Credit is due Mr. Hyman for his ability to present atmospheric hymns at the Brooklyn "College Days," the name of the one used for Ray's picture.

A typical student's room was used for the setting. Tacked to the wall were about twenty pennants of different colleges. To one side was a book case and in the centre of the wall was a desk littered with papers and books.

The quartet entered in lock step formation, a numerous college ditty. They rendered three such songs. Each wore sweaters or slip-overs inscribed with the letter "R" in different Baker College, which Ray attended in the picture.

Work Begun on "Man from Home"

Expected to be George Fitzmaurice's most ambitious effort, the Paramount picture, "The Man From Home," from the well-known novel and play by Booth Tarkington, began this week when Mr. Fitzmaurice prepared to take a big company from London to Italy for the filming of all the exteriors of the production. The title role will be played by James Kirkwood. Anna Q. Nilsson also has a promising part.

Big First-Runs on "The Beggar Maid"

Two important first-runs on "The Beggar Maid," the first of the series

of Triart Great Master two-reel features are announced by W. W. Hodkinson Corporation this week, thereby adding greater conviction to carrier beliefs that "The Beggar Maid" would take first place in the field of two-reel productions.

Beginning, November 6, "The Beggar Maid" started a three-week engagement at the Park Theatre in Boston. Commencing November 13, the picture will begin a seven-day engagement at the big Stanley Theatre in Philadelphia.

Judge Clayton at Paramount Studio

A real judge presided for a few moments at the prop bench in Ethel Clayton's picture, "For the Defense," now being made at the Lasky studio, when Judge Henry B. Clayton, of Montgomery, Alabama, visited the plant and posed with the beautiful Paramount star.

Judge Clayton was in California addressing the California State Bar Association at San Francisco, and also the Commonwealth Club in the latter city.

Cast Revised

Recent revision of the cast for L. J. Gansier's forthcoming R-C Picture, "The Call of Home," brings together a skilful group of players, a majority of whom are prominent on the screen. Among them are: Irene Rich, Leon Bary, Ramsey Wallace, Jobyna Ralston, Carl Stockdale, Sidney Franklin, Margaret Mann, Wadsworth Harris, Genevieve Blinn, James O. Barrows, Harry Longsdale, Norma Nichols and Emmett King.

Plans to Film "Spanish Jade"

Having completed "Love's Boomrang," in the Paramount studio in London, John S. Robertson will next produce "Spanish Jade," a picturization of Maurice Hewlett's novel. Exterior scenes for this picture, which is planned to be one of the biggest productions yet made by Paramount in Europe, will be photographed in Madrid.
Universal Pays $22,500 for "The Storm"

Universal announces the purchase, for $22,500, of the picture rights to "The Storm," Langdon McCormick's successful stage melodrama. It will be used as a vehicle for Harry Carey, Universal's newest super-production star.

The Story: The story created a sensation in New York, it is said, when it was presented by George Broadhurst, the producer, October 2, 1919. The melodrama was developed from a one-act thriller by McCormick, which played vaudeville houses for several years as "The Forest Fire." The story evolved from the method by which he represented a forest fire in the theater.

The melodrama also had another thrill, almost as羹big as the fire scene, it is said. It was a storm scene in which the stage set was all but destroyed. In around these two big thrills that Universal says it expects to build the greatest film-melodrama ever screened.

Appreciations of "Over the Hill"

The great influx of letters from clergymen, educators, business men and motion picture fans which contain superlative praise for "Over the Hill" is giving Fox a special production, and which have had their source in every remote section of the country where the picture was exhibited, continues. Though nearly a year and a half has passed since the production was first exhibited to the public, the large number of commendatory letters from individuals has witnessed no decline. One business man wrote his letter to the Fox office to the effect that the picture had affected him so that he had made successful overtures for reconciliation with a brother to whom he had not spoken in twelve years.

Your photographer impressed me with a new obligation," he wrote, "and it should have the same effect on others.

Joins Sennett

To his rapidly increasing producing staff, Mack Sennett has added another name, Arthur J. Coe, actively engaged in picture production work for the past seven years. Serving D. W. Griffith, when that well known producer started work on the West Coast, Coe has completed a three and one-half years' connection with Douglas Fairbanks, Coe joined the Selznick organization to take up the duties of assistant director to F. Richard Jones, producing manager, and will assist with the forthcoming Mabel Normand productions.

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Goldwyn Issues a Four Color Souvenir Book for "Theodora"

One of the handsomest motion picture souvenir books ever published is the one printed by Carey Printing Company for Goldwyn's Italian spectacular film, "Theodora," which, it is said, has scored one of the biggest hits in motion picture history at the Astor Theatre, New York.

The book is printed from four-color process plates. Eight pages, devoted entirely to reproductions of "Theodora" stills are in color, the other eight pages (mostly pictures also) being in black and white. In the centre is a two-page spread showing the amphitheatre which figures prominently in the drama. The book is eleven by eight inches and is printed on heavy calendered stock.

Selznick Issues Campaign Book on His Big Bet, "A Man's Home"

As an important part of the exploitation of "A Man's Home," the Ralph Ince special just released, Selznick's publicity department has prepared a campaign book. Heavy antique cover stock of artistic design binds the sixteen page work. Tipped inside the front cover is a reproduction of the William A. Brady letter-head and his letter heartily inscribing "A Man's Home."

Inserted in each issue of the campaign book is an attractive letter carrying reproductions of the unanimously favorable reviews "A Man's Home" received with the note to the trade press critics. These are the more prominent "sales" features of the new campaign book as directed by Keenan and assisted work is devoted to assisting the showman in selling to the public the Selznick special.

An important aid to placing the merits of the Selznick special before the public is the new campaign insert which is exclusive to newspaper advertising. A complete recruiting campaign are provided in the special insert.

The campaign book itself contains a combination of art work and text appealing to the high spots in the production, picturing the players and showing striking action photographs. The various styles of paper used for advertising, the lobby display and all accessories are listed, and there is a detailed explanation of the advertising campaign that has been carefully worked out by an exhibitor noted for his ability to attract commendable attention.

Selznick Issues Campaign Book on His Big Bet, "A Man's Home"

As an important part of the exploitation of "A Man's Home," the Ralph Ince special just released, Selznick's publicity department has prepared a campaign book. Heavy antique cover stock of artistic design binds the sixteen page work. Tipped inside the front cover is a reproduction of the William A. Brady letter-head and his letter heartily inscribing "A Man's Home."

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Booked by Loew

With practically every theatre in Times Square closed to competition except Loew's State, the Selznick organization points to the success its product is maintaining at this newest Broadway theatre. Elaine Ham- merstein's "Remorseless Love" and "Handcuffs or Kisses" have been attractions at Loew's State and on November 7 Miss Hammerstein's latest release, "The Way of a Maid," began a half-week engagement, setting its round of the Loew theatres at "The Way of a Maid."
**Selznick Week Promises to Be a Big Success**

Reports from the Selznick branches throughout the country give every indication that Selznick Week, November 13 to 19, inclusive, will be a big success. Practically every Selznick office has booked at least a few of its business considerably in excess of that usually done.


O'Brien's "Chivalrous Gentleman" has been made ready for pre-release during Selznick Week although the regular release date is set for early December. In this picture O'Brien is supported by Myron Selznick's "discovery" in the person of Nancy Deaver, who is nonchalantly assuming a leading role for the first time in her screen career, although she has appeared frequently in minor roles with other stars.

**Film Breaks Two Broadway Records**

Closing at the Mission Theatre at the end of a nine-week's run, Douglas Fairbanks' "The Three Musketeers" established its second Broadway record—over New York, the other on Broadway, Los Angeles.

At the Mission Theatre, Los Angeles, not only was there a new mark set for length of run for Broadway playhouses, but attendance figures were far exceeding Beach's, and performances in which "The Three Musketeers" was shown on the Mission screen it is estimated by Harry David, who has charge of the house, that 150,000 persons saw the picture.

**Iribe to Go with Cecil B. DeMille**

That Paul Iribe will accompany the producer on his two months' vacation tour abroad is the latest word regarding Cecil B. DeMille's forthcoming trip to Europe and Northern Africa. The French artist who has been serving as art director for Cecil B. DeMille for several months will fill the dual role of traveling companion and interpreter.

**Mary Carr to Be Seen in Person**

Mary Carr, who achieved fame by her portrayal of the mother of "Over the Hill," the Fox super-special production, left New York last Sunday as the result of an unexpected demand for her appearance in theatres in Chicago, Milwaukee, Cincinnati and Pittsburgh. Arrangements have been completed whereby Mrs. Carr will address the Women's League and other prominent society and civic organizations in the four cities on her present itinerary.

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**Lesser Plans Campaign Book on All Coogan Productions**

Sol Lesser announces that he is going to compile an elaborate "exhibitor's guide and campaign book" which will be of great value to the theatre in exploiting any one of Jackie Coogan's productions. It will be built along high grade lines and will contain exploitation angles of highest quality for the exhibitor in putting over Jackie Coogan 100 per cent.

In the short time that Coogan has risen to fame, he has had had any amount of national publicity breaks and his name is stamped upon any number of articles of his personal and domestic use. There are Coogan's clothes, caps, shoes, tooth-brushes, writing tablets and toys—all of which the exhibitor will find valuable in exploiting Jackie in his theatre. The guide will show him how to go about it.

"I want this campaign book to be of such quality and compiled in such an artistic manner that an exhibitor will keep it on his desk year in and year out," said Mr. Lesser. "I want the book to mean so much to the theatre manager and owner that when it is misplaced, it will be noticed and asked for. I think that the expense of such a guide will be in order to the the value when the book is taken into consideration."

It is Mr. Lesser's intention to have the book ready prior to the national release of "My Boy," the new Coogan production.

**Constance Talmadge Feature Is Revived by L. J. Selznick**

The revival of Cyril Harcourt's "A Pair of Silk Stockings" is set for Select for November 20. This will be the second feature in this season's issues of Selznick revivals, starring Constance Talmadge, in the pictures that brought her into screen prominence. It was making stars out of the Talmadge sisters, Constance and Norma.

Showmen will be interested in the details that made "A Pair of Silk Stockings" a great box office attraction when first released two seasons ago. As a stage play the Cyril Harcourt story had been pronounced a failure. Harrison Ford was then making his way to popularity with the public and his appearance opposite Constance Talmadge in the film gave his stock a pronounced boost.

Walter Edwards directed the presentation at a time when he was just reaching the zenith of his fame. Wanda Hawley appeared in Miss Talmadge's support, the other players including Verahora, Helen Haskell, Florence Carpenter, Louis Willoughby, Robert Gordon and Thomas Persec. New prints have been shipped to Select branches after a thorough editing and furnishing of the original presentation.

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**"Mother of Mine," Big Success**

Associated Producers Report

Popularity of fast action melodrama is not confined to the United States, but is world-wide, and the favorable reaction at the box office to big pictures which combine melodrama with the theme of mother love is not national, but international, says a statement from Associated Producers.

These facts are evident from a cable received last week by Millard Johnson, New York manager for Australasian Films, Ltd, from the executive offices of the company at Sydney, Australia, proclaiming the success of Thomas H. Ince's "Mother of Mine," which has become an unusual box office success in all sections of the United States and Canada, it is reported. The cable concludes: "Congratulations to Ince. 'Mother of Mine' only attraction drawing capacity business in the last twelve weeks."

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**Phillis Haver Awaits Turpin**

Phillis Haver, whose name is synonymous with Mack Sennett comedies, is back on the Sennett lot after a lay-off of six weeks, though little of it was spent in vacationing. Miss Haver is now a member of the Studio staff of landlords, having bought herself a new home. The charming comedienne has been very busy until the last few days fixing things up.

Miss Haver has been awaiting the return of Ben Turpin from his eastern tour of personal appearances and his return will appear with him in the leading femininity of his. Eight-two-reelers. The comedies will be released through First National.

**Big Theatres Begin Showing "Man's Home"**

Selznick executives, including President Lewis J. Selznick and Sam E. Morris, vice-president in charge of distribution, are making a formal statement that never before in the history of the organization has the Selznick company had a feature which has aroused such widespread interest as "Man's Home." A big New York booking, details of which are held in close, for release announcement, has just been made. The Boston Theatre, the largest theatre in the Massachusetts capital city, opened with the picture on November 7, having put in some weeks earlier than was originally planned. The book is less of pro- and programs at opposition houses.

The Temple Theatre, Detroit, will play the feature in the near future. The Mayfair Theatre, Youngstown, Ohio, and the Strand Theatre, Dayton, are making a big drive on the picture the week of November 13, "Selznick Week."

**"Spanish Jade" Filmed in Spain**

John S. Robertson will receive studio assistance in the production of "Spanish Jade," his next Paramount picture for Famous Players-Lasky British Producers, Ltd., from Harry Ham, who has a prominent role.

Most of the exteriors for "Spanish Jade," which is to be a free adaptation of Maurice Leblanc's famous novel, will be filmed in Spain. Mr. Ham himself has only recently returned from the land of oranges, grapes and Andalucian sunshine spent over two months exploiting the Dempsey-Carpenter fight pictures.

**Selznick News for Australia**

To maintain the high standard of the Selznick News the world over and adhere to its policy of presenting only up-to-date and special Australian edition of the News for showing throughout the entire antipodes has been established. A special staff of Australian news cameramen are now on the job at all the chief points throughout their native land.
News in Brief from Everywhere

Kansas City

Some of the representatives of various film companies in this territory report that business has been picking up quite a bit during the last two weeks. Every one is exceedingly optimistic in and high spirits.

J. R. Ady purchased the De Luxe Theatre at Hutchison, Kan., from Fred Savage, only to sell it back to Mr. Savage several days later. Mr. Savage recently operated a theatre in that city which was reorganized and一起来 since it bought it back. The policy will be to show only first-run pictures.

Mr. Barbour, of the Barbour Theatre Circuit of Southern Missouri, and the Kansas, was in town several days ago and lined up some of the latest attractions.

H. J. Puer, of the Strand Theatre at Emporia, Kan., recently opened the new theatre at Osage City, Kan. Osage City had a movie picture show, but it was in an old store room and the manager couldn't afford pictures that the public welcomed.

Glen Klock, of the Pittsburg Amusement Company, of Pittsburg, Kan., who also operates the Colonial Theatre, New Grand and Klock Theatres at Pittsburg, is experiencing the effects of the weather that come with a gas coal strike, as they have in Kansas at the present time.

N. W. Houston recently bought the Reel Theater, at Oswego, Kan., from H. H. Daniels. Mr. Houston now has the Southern Kansas Theatre Circuit, as he previously owned the Electric Theatre at Helena and the Liberty Theatres at Columbus. He also owns and runs a newspaper in Columbus.

The first district meeting of the Motion Picture Theatre Owners of Missouri, held at St. Joseph the last part of October, was a great success, according to the report made by Lawrence Goldman, secretary. The meeting was well attended by exhibitors from St. Joseph and the fourth congressional district. Various resolutions were passed upon concerning the legislation. There was an action to secure the support of the congressmen of each district and the senators for the repeal of the admissions tax, the 5 per cent. rental tax, the passage of the Lippert bill and against the blue laws.

H. L. Holmes, who was recently appointed branch short-reel sales manager, has been promoted to the vacancy created by W. L. Rubert's resignation. Mr. Rubert is assistant manager of Universal's Kansas City branch.

Charles Russell, key city representative and one of Universal's live wires, is the new branch short-reel sales manager.

S. H. Blevin, of the Majestic Theatre at Belleville, Kan., has leased the theatre at Hebron, Neb. The theatre is being remodelled and completely redecorated.

The Realar Pictures Corporation has moved from its present floor of the Film Building to the new home at 1710 Wyandotte street, M. A. Tanner, who is acting manager since the transfer of David Blyth to Denver, extends a welcome to all.

M. E. Williams, of Pioneer, was elected president of the Kansas City Film Board of Trade at the last regular meeting. He fills the vacancy left by S. E. McCracken, of Paramount, who resigned due to the pressure of other duties.

The Phoenix Film Corporation is settled in its new offices on the sixth floor of the Film Exchange Building. George Hill, formerly with Select, is now booker for Phoenix. Miss Eva Pelham, also of Select, is with Phoenix, and Pat O'Brien, who has with Standard, has charge of the shipping department.

Ed Peskey, of the New Penn, Star and Mickle Theatres in St. Joseph, Mo., was recently appointed manager of the Crystal Theatre at St. Joseph. The theatre seats 1,500 and plays pictures at vaudeville.

Wes Millington, of the Crystal Theatre, Ottawa, is enlarging his theatre and putting it up in a large stage.

The New Star Theatre at Wichita, Kan., has been remodelled, redecorated and renamed New Kansas. It is under the management of J. H. Cooper. The Yale Theatre Supply Company equipped the theatre with Simplex projectors.

Hammond Brothers are said to be building a 600-seat theatre at Ben- tonville, Ark.

M. Kelbourn, of Bentonville, Ark., is building a new theatre to be called the Royal.

Mrs. H. Howard has sold the Grant Theatre at Greenfield, Mo., to C. B. Hudson.

Mr. Carson, of Osawatomie, Kan., opened his new $50,000 theatre recently.

R. Melcher is a new Warren salesman in this territory, according to Ben Blootec.

E. C. Robertson, who owns the Victory Theatre at Fayetteville, Ark., is building a new house at Siloam Springs, Ark.

Bill Parson is now representing the W. W. Hodkinson Corporation in Southern Missouri and Robert Park is back with the Kansas City branch and will cover the Southern Kansas territory.

Charles F. Bessener, who has been cashier for Vitagraph for the past four years, has left that concern and is occupying a similar position with the Fox Film Corporation. The Vitagraph office forced Messrs. Bessener with an engraved pen and a token of appreciation. William Cook, former assistant cashier for Vitagraph at Dallas, Tex., has filled the vacancy left by Mr. Bessener.

L. A. Moran has been appointed publicity representative for the local Fox office.

The Main Street Theatre, devoted to Junior Orpheum vaudeville and feature pictures, opened October 30. The theatre, erected at an approximate cost of $25,000, seats 3,200, and is said to be new Jackson Theatre, the largest theatre in the Middle West. Lawrence Lehman, manager of the Orpheum Theatre here, will also have charge of the Main Street.

Philadelphia

Messrs. Fred D. and M. E. Felt announce that work has progressed so far on their new Aldine Theatre, at 19th and Chestnut streets, that the date of opening will be held on Friday, November 11. The Aldine, which belongs to the exclusive type of house, will be subbed but richly ornate scheme of decor, possesses luxurious furnishings offset by a gorgeous Roman garden set. The whole feature regarding the house will be the projection equipment which cost $12,000 to install. Musical accompaniment in all shows will be furnished by the Stieffle Organ Company.

Three of the greatest entertainers, Firmin Swinnen, of New York; Rolfe Maitland, of this city, and K. A. Hallet, of the Paris Opéra, will appear at the Aldine. The opening presentation will be Douglas Fairbanks in "The Three Musketeers."

Harry M. Cran dall to be in charge of the Cran dall house at Martinsburg, W. Va. Also, Mr. E. Ruby Brehite, who has returned to Pathe, with whom he was connected before joining the Cran dall forces, and who will cover Virginia for that company.

Several changes have taken place in the local distributing offices since the first of the month, Clinton Robbins being made manager for Pathe, succeeding Mr. Ainsworth, who severed his connection with the exchanges. This is the case in both St. Louis and Chicago, and J. S. Ainsworth, formerly with Vitagraph, joining the Fox Film Company as manager.

Several shows have been taken off a train at Philadelphia the last two weeks and operated upon for appendicitis, has recovered, and has resumed his duties in Washington.

Lou Bach, manager of First National, who was taken off a train at Philadelphia the last two weeks and operated upon for appendicitis, has recovered, and has resumed his duties in Washington.

Senator Kenesaw, of Virginia, chairman of the Finance Committee, is the latest devotee to the silent drama, having paid two visits to Pathe installations which he was visiting his son at the Wardman Park Inn. The installation was made by Abe Bernstein. The machines will be used for private showings of feature films for the benefit of the Senators and his friends.

Plans are being made to open the new Lincoln Theatre (colored) on January 1. At the present time the house is being roofed over, and it is expected that the arrival of cold weather the outside work will be practically completed.
BUFFALO

Thomas W. Brady, one of the best known film men in Western New York, and now manager of the Select and Associated Producers' Exchange, has resigned as manager of the Buffalo F. B. Warren Company Exchange, to take up his former work as yet made any plans for the future. His resignation took effect Saturday, November 5, immediately after which he left for New York. On his return he may announce a new connection. The Warren office is in the Selznick Building, Warner Building, 257 Franklin street.

Henry W. Kahn, manager of the Buffalo Metro Exchange, announces a number of changes in his staff. George Schaeffer, formerly assistant manager at the Goldwyn office, has joined Metro as sales manager; Mullen, formerly cashier at Fox, is now office manager at Metro, succeeding Ted O' Shea, who is now on the road. Evans, who has been in touch with Pathe at Albany, is on the territory with "The Four Horsemen. Mr. Kahn has just returned from a trip with E. M. Saunders in Cleveland, which was attended by branch managers from many other cities in this district.

Otto T. Schroeppe1, former assistant manager of the Buffalo Realart Exchange, and recently manager of the Star Theatre on William street, one of the chain of houses in General Theatres' Corporation, has resigned the latter position to join the L. R. Steel Service Corporation. Martin Plethner, former manager and owner of the Linden Theatre on Jefferson street, has succeeded Mr. Schroeppe1 at the Star.

Howard Carroll had all Niagara Falls talking when he put on "Why Girls Leave Home?" at the International Theatre. A number of special newspaper features, based on the subject of the show, were arranged by the district attorney, police matron and leading ministers and city officials. 3000 window cards, 2000 business cards and 90 casing in prominent stores were some of the Carroll's stunts on the territory. Such stunts as "The Gang of Grand & Warner Exchange, is handing the production in Western New York.

Robert Horning, manager of the Shea Opera House in Jamestown, N. Y., sure does splash advertising all over the Jamestown newspapers.

Richard C. Fox, manager of the Buffalo Select Cinema, has a white elephant on his hands in the form of a mammoth motor car, which he has to take out in the country to turn it loose. A horse is all to the merry, except that parts of it fall in the street now and then and so Dick is forced to take it to the service station when he can get the time off. At the service station they always tell him that nothing is wrong. That's why Dick is looking over the new "horseless carriages," as he is calling the gondola in for another boat.

E. J. Hayes, manager of the Buffalo First National Exchange, and Henry E. Wilkinson, former Buffalo Realart manager and now general sales manager for Arthur Kane, journeyed to Rochester last week, to settle some Charles Ray contracts. Charlie, by the way, will be in Buffalo November 21 and 22. Malcolm Wilson, the new manager, taken charge of the short subject department at First National, Lilian Bailey, who has resigned from the office staff, were recently received by the employees of the office. The new series of Buster Keaton comedies have been signed up by the Hippodrome, Buffalo and the Regent, Rochester. Max Levine, manager of the Masque Theatre, franchise, George Blackmon, F. N. representative in the Syracuse territory, won the first prize in the recent State-wide sales contest at Carnegie's "Kidnap in the Little Class," is being heavily booked for day and date showings. In Buffalo Shea's Hippodrome, Shea's Court Street and Shea's North Park is presenting the comedy this week.

Negotiations are now under way to lease space in the building at 145 Franklin streets as the location for the Huson Exchange. The company, according to Mr. Kahn, will have the second floor, formerly used by A. P.

The Lockport Theatres' Corporation has presented the large brick office building on the Murphy brothers' property in the Lock City to the board of education. The corporation will soon erect a large theatre on the site and give the building to the city free on condition that it be removed from the site. The building may be utilized as a public library.

The Society of Motion Picture Engineers held a meeting in the Hotel Statler, Buffalo, last week. Many technical papers were read, reports of committees were heard, there was a trip to Niagara Falls and a banquet.

SAN FRANCISCO

J. Lustig, of the Lustig circuit of the West, who was a recent visitor here, is coming to make the purchase of an organization. The Divisadero Street Theatre, Divisadero and Haight streets, is to be opened shortly, after having been closed for several months. The new owner is M. Lipshutz.

The Venus Theatre on upper Market street, one of the oldest houses in the city, is to be re-opened shortly, after having been closed for a long time. The house is being enlarged.

John Triguerio, who operates two moving picture houses at Fort Bragg, Cal., has been spending some time here arranging his bookings.

C. E. Scott, traveling salesman for Metro Pictures, is spending the winter through Nevada where extensive bookings were made on the "Four Horsemen of the Apocalypse."

Monte Rice, manager of exploitation for William Fox in this territory, arrived here recently and opened Pacific Coast headquarters in the local exchange.

S. M. Unander and H. C. Peters, officials of the Far East Produc- tion Company, who arrived here recently from Tahiti, where scenes for "No Woman of Desire" were filmed, plan to leave shortly for London, England.

Grace Millerick, hostess at the new Granada Theatre, which is to open this month, has been busily engaged of late in selecting a staff of over a hundred and fifty attendants in one day recently. Of this number but seven were chosen.

The Turner & Dahmen Circuit has inaugurated a new system of handling the publicity for its houses, now nine in number, and all press matter is now prepared at the San Francisco headquarters, relieving branch managers of this work. A full time publicity department has been installed, with H. F. Reed in charge.

The College Theatre on Market street, above Seventh, has been taken over by the Kehrlein interests of Los Angeles, and opened on November 5th, as the Francesca Theatre. The house has been remodelled and has been given the general appearance of a California Mission of the early days.

Louis R. Lurie, well known in this field through his former connection with the Alamo Theatre, has resigned to become manager of the Metropolitan, in Chicago. Another theatre in which he is interested is the Wurlitzer on Grand and Washington street. Mr. Lurie was connected with the Alamo for a period of twenty years, taking possession in two years' time. At the expiration of the present lease extensive improvements will be made, including the expansion of passenger elevators. This theatre features road show attractions, but big film productions are frequently shown there.

The new Turner & Dahmen Theatre at Salinas, Cal., was formally opened on November 1st, with a road show attraction, formerly the other theatrical interests, announced that he has secured a lease on the site for a period of twenty years, taking possession in two years' time. The opening was attended by Mrs. Harris, of the Texas Theatre, H. B. Slaven, Mr. and Mrs. A. J. Bie1 and A. M. Bowles, all of the Turner & Dahmen organization. The theatre, which will be conducted under the management of G. A. Turner, has a seating capacity of 1,200 and is equipped with a fine Wurlitzer organ.

Plans are being made to commence work on the new Fox Theatre at Oakland, Cal., early in December. The theatre will be located on the main street, near Nineteenth street, and will have a seating capacity of 3,000. Maury I. Diggs is the architect.

General Manager, Isadore Berman, of the Pacific studios, has gathered an efficient technical staff about him, including J. R. Herrman, formerly chief projectionist, formerly with Horsley; J. Jackman, technical division, formerly with Fox, and James Pott, chief electrician, formerly with the Hollywood studios.

Edward Belasco, for years with the Alcazar Theatre, San Francisco, and who recently entered the moving picture field, has returned from New York and has organized the Belasco Attractions, Inc., which will produce moving pictures here. With him will be associated Joseph Brandt and Charles J. Zeh, well known in the producing field. Arrangements have been completed with Rex Beach, Mary Roberts Rinehart, the Old Woman of the Woods and the Heirs of Jack London, for stories by these writers. Dorothy Valarga DeMille has signed to appear in Belasco productions and is expected here shortly.

Baltimore

A new theatre to cost approximately $100,000 is to be built on Main street, Danville, Va., by the Southern Amusement Company. November 5 has been set for opening the bids for construction.

Charles F. Main, of Middleton, Md., plans to build a picture theatre in that city.

The Plaza Theatre, Charleston, W. Va., is leased by the Better Theatres' Corporation, of which Harris P. Wolfberg, is general manager.

John J. Carlini, proprietor of Carlin's Amusement Park, and a director in the Circle Theatre Company, now building a picture theatre, left for Houston, Texas, on October 28. He traveled with the De Foe Grand Opera Company, which will give a special performance there. It is Mr. Carlini's desire to see how the performances are received in Houston so he can prepare for his 1922 season of opera and even air theatre.

In order to bring before the public President Harding's idea of having two minutes at noon on Armistice Day, Friday, November 11, devoted to silent prayer, to thank God for our successes in the war and for the future welfare of our country, Mr. Harding has contributed to the picture theatre managers by the Exhibitors' League of Maryland. This action was taken after a suggestion of the manager of the Motion Picture Theatre Owners of America, by Eugene B. Curdy, president of the Maryland organization, to use it to help and cooperate with President Harding in this work.

The Century Roof Garden, over the Century Amusements was opened to the public on Saturday, October 29. Ernie Young's Passing Parade and Fashion Show was the attraction and it will remain here for several weeks. A number of newspaper men, film men and friends of Charlie E. Whitehurst, president of the Century Theatre Company, were present, and the place was crowded all the evening. It is beautifully decorated and lighted; there is a jazz band which keeps things lively; a dance floor and tables on the main floor. Ticket prices range from 63.0 to 8 p.m., and light refreshments from that hour to 1 a.m. The prices are moderate and a combination ticket for the picture theatre below and the balcony of the roof, with the privilege of dancing, is 85 cents.
"The Lure of Jade"
Pauline Frederick Does Excellent Work
In Screen Tragedy With Unhappy But Logical Ending—Robert
Corey's Picture.
Reviewed by Jessie Robb.
The fact that the innocent indulgence of Sara Vincent's love of jade provides the motivating cause of the ensuing tragedy, gives the title of the Robert-Cole picture, starring Pauline Frederick. The title is strongly suggestive of Chinese mystery and glamour which is not embodied in the picture. The characters are well drawn and the casting is universal. Their wives and daughters. That people of this class would so readily believe the malicious scandal told by a jealous woman seems somewhat far-fetched but the story is not surprising in act or in place. It makes this promise plausible. From this episode, which is in the nature of a prologue, the tragedy is cumulatively developed with a smooth continuity to the climax.
Miss Frederick is more convincing as the bitter, revengeful woman than as the young girl. She is successful in the understanding, and a fine repression. She is ably supported by Clarissa Selwynne as the jealous wife and an excellent cast.

Sara Vincent........Pauline Frederick
Captain Louis Corey........Thomas Holding
Alice..................Armsinck
Stuart Beresford........Leon Bary
Rea Admiral Vincent........Hardee Kirkland
Captain Sturge........C. G. Lemmon
Alida Corey............Clarissal Selwynne
Houses of Glass, by Marlon

The Story
Sara Vincent, daughter of Rear Admiral Vincent, is popular at the naval post. She has a passion for collecting jade of which she has a fine assortment. Several years ago when she was 16, Sara had fallen in love with Corey. Corey was engaged to engage her after his first assignment. The Corey's have attempted to find a husband with whom he could. At a party the Captain Williams, who is being transferred, laughingly boasts of the superiority of his jade collection and invites Sara to see it. They are locked in his rooms by his dissatisfied servant. To avoid being seen by his brother, Corey, who is called to the window. Alida leaves the bedroom window. Alida sees her and at once spreads a scandal. The next day she sends his wife, and acts to stop the scandal but is seized with apoplexy and dies.

Fifteen years later Sara is the owner of the "Sea Gull," a South Sea Island resort. To this island come Alida and her sixteen-year-old son, Allan. Sara sees them and plans revenge. She uses Beresford, a remittance man, to seduce and marry the Alida. She marries Allan and by subtle flattery wins over the latter. Allan drifts in the "Sea Gull" and becomes enamoured with Sara. Sara injects Alida into a compromising position with her. Allen is told her of her revenge Allan enters the boy is half raped with drink and. He kills Beresford, and Moran takes off. Meanwhile Corey has arrived. He endeavors to assist Sara but she refuses help and goes to prison alone.

The Vengeance Trail
A Son's Reformation Main Theme of
Charles R. Seeling Production, Featuring
Guinn Williams, Aywon
Release State Rights.
Reviewed by Jessie Robb.
The title bestowed on this "Western" production of Charles R. Seeling, Aywon release, State Rights, is decidedly bloody-thrilling far more so than the film itself. Nevertheless, there is the gun-play, riding and action, action aplenty, which all good bad "Westerns" must necessarily have, in order to be Westerns. The producers have employed a theme not ordinarily used in this kind of picture, namely, that of the reformation of a dare-devil young scarp to the woman through the influence of a lovely woman. Then by locating the story in the wild and woody West with the cowboy hero, legitimate opportunity is provided by pulling all sorts of stunts, including a few sexual ones. The hero is said to be the son of a rich ranch owner, but the ranch buildings shown hardly bear the name of a cattle province.

Guinn "Big Boy" Williams is the principal and featured player. He carries out his part as if his former vocation in life was that of a cowboy with which he was. A pocket edition of the famous "Will," namely Will Rogers, Jr., starts out to find in dad's footstep and gives a good account of himself. The cast is competent.

The Cast
Lady Killer Larson........Chas. Arlton
Bing Robb. ............Bert Apling
Grace Winwood........Maryon Aye
Buddie Hicks........Will Rogers, Jr.

The Story
"Lady Killer" Larson is foreman of the Bronson ranch and difficulties in cattle rustling. "Big Boy" Bronson, the son of the owner, is a wild dare-devil. Larson tries to make trouble between the father and son in order that he may carry on his crooked deals and win Grace Winwood, Bronson's ward and "Big Boy" sweetheart.

"Big Boy" is reprimanded by his father. Bronson Powel gets the young fellow into trouble and "Big Boy" is held-up, but what he discovers afterwards is a real one. He is turned out by his father.

Program and Exploitation Catches:
"Big Boy" Williams, Dare-Dwll Cowboy. Performs Many Stunts as the Young Son Who Finally Bottoms Down.

"The Woman and the Hen"
Up to Paul Terry's standard is this, the latest animated fable modernized from Aesop's Fables. As usual, a moral is pointed and in this instance it lies in the fact that the woman, with the same rate at which she is laying eggs, buys a mysterious fluid from a foker, which he guarantees will make the hen lay like it never did before. It does the hen good and lays forever. Particularly clever are the scenes where the cat is anxiously watching the hen and laying for the expected egg.

"Torchy's Frame-Up"
This Torchy Comedy released by Educational and featuring Johnny Hines is one of the poorest seen in some time. Torchy endeavors to play the game of a young couple only a part of the second reel is taken up with scenes of a party of young people getting into the wrong rooms in a hotel. These scenes are not funny, and it is next to impossible to follow the movements of the characters. - S. S.
"The Sheikh"  
George Melford's Production Featuring Agnes Ayres and Rudolph Valentino  
*Is Rich In Local Color.*  
Reviewed by Jessie Robbins.

"The Sheikh" is fascinating as a study in local color, and the love story of the English beauty and the desert chieftain will capture the heart of youth. The coldly critical reviewer will discover that it is an extraordinary production, and the finish a compromise to convention that has served long and faithfully the writers of fiction.

Agnes Ayres is a beautiful woman and acts with feeling and finish. And Rudolph Valentino is a romantic figure in his Arab robes, in spite of his trick of constantly showing the whites of his eyes. But it is the shots of the gleaming sands and the charging horsemanship that are the high lights of the picture. George Melford has done wonders for the author of the novel, and the screen version is sure to prove one of the best money-makers on the Paramount program. There are several exceedingly impersonations to the credit of the supporting company, Adolphe Menjou as Raoul de Saint Hubert, Walter Long as Omar and Ruth Miller as a slave girl being freed.

**The Cast.**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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</thead>
<tbody>
<tr>
<td>Diana Mayo</td>
<td>Agnes Ayres</td>
</tr>
<tr>
<td>Sheikh Ahmed Ben Hassan</td>
<td>Rudolph Valentino</td>
</tr>
<tr>
<td>Raoul de Saint Hubert</td>
<td>Adolphe Menjou</td>
</tr>
<tr>
<td>Omar</td>
<td>Walter Long</td>
</tr>
<tr>
<td>Basto</td>
<td>Lucien Littlefield</td>
</tr>
<tr>
<td>Slave Girl</td>
<td>Ruth Miller</td>
</tr>
<tr>
<td>Sir Aubrey Mayo</td>
<td>F. R. Butler</td>
</tr>
</tbody>
</table>

Directed by George Melford.

"The Story."

Diana Mayo, a beautiful English girl, decides to make a trip into the Sahara desert, despite the protests of her brother and friends. At Biskra, she disguises herself as a slave girl and enters a gambling casino where Sheikh Ahmed Ben Hassan meets her. Learning that she is to go into the desert the next day, he bribes a guide to lead her to him later. She becomes his slave girl.

The Sheikh is determined to bow her to his will, but she rebels. He makes a slave of her and, one day while out, she attempts to escape. Her horse falls and breaks its leg and at this moment, Omar, a desert bandit, appears. He offers to treat her to desert, and Omar swoops down upon them. Saint Hubert is wounded and is taken prisoner.

When news of the abduction is brought to the Sheikh, he summons his tribesmen and the master of the rescue. Diana is about to commit suicide rather than endure Omar's loathsome embraces, when the Sheikh's followers attack. During the hand-to-hand battle, Omar is slain and the Sheikh badly wounded. Diana nurses the Sheikh, whom she now loves, back to life, but later he treats her indifferently and decides to return her to her people. Diana, a friend of Saint Hubert, decides that the Sheikh is not an Arab, pleads with him, and when he realizes that she loves him as dearly as he loves her, he takes her to his arms. A few days later, they start back to civilization, on the first leg of their hazardous journey.

"Bucking the Line"  
William Fox Presents Maurice Flynn As Star in *Adequate Vehicle.*

Reviewed by Jessie Robbins.

William Fox pictures his new star, Maurice Flynn, former Yale fullback and known, popularly, as "Lefty." As Flynn is over six feet tall and possesses a physique to correspond, the first vehicle for him has been selected to display his physical prowess. The many stunts pulled off by Flynn seem all in a day's work and he handles a full grown headless camel without a twitch. Also there is one cooking good fight which strongly resembles a football rush.

The story used is just average and has the situations usually demanded with the usual love interest. Also it can be classed under "clean entertainment."

As far as acting ability is concerned, Norman Seely as Jerry, Monty's pal, the weak, weary train with the aversion to work, gives the best character delineation. He is responsible for the laughter by the wide variety of acts that are competent. Technically the production is standard.

**The Cast.**

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Montague Smith</td>
<td>Maurice Flynn</td>
</tr>
<tr>
<td>Mona</td>
<td>Molly Malone</td>
</tr>
<tr>
<td>Johnys Pal</td>
<td>Jerry Seely</td>
</tr>
<tr>
<td>Col. Dexter Baldwin</td>
<td>Edwin T. Milton</td>
</tr>
<tr>
<td>Verda Richlander</td>
<td>Kathryn McGuire</td>
</tr>
<tr>
<td>Dave Weston</td>
<td>Donald Waterhouse</td>
</tr>
<tr>
<td>Watsore Dunham</td>
<td>James Farley</td>
</tr>
<tr>
<td>Tucker Jibby</td>
<td>Lenny Casey</td>
</tr>
<tr>
<td>Rand Mayssef</td>
<td>Francis X. Bush</td>
</tr>
</tbody>
</table>


"The Story."

John Montague Smith is a newshawk who has poked out of his easy existence when Watrous Dunham, president of the bank, accuses him of bad business in making loans. John is forced to leave town, clandestinely. He goes on a freight train and meets Jerry, a tramp, from whom he learns that the Sheikh forces a tram to change clothes.

He and Jerry apply for work in a construction company, but are turned down. They finally take the job, and the Sheikh forces them to resign. John reports to Baldwin and is made foreman. In spite of many obstacles the track is completed in time. Verda Richlander is a flapper, and while Diana is in love with the Sheikh, John falls in love with the former. Jibby threatens to have John arrested but is rescued from drowning by John and has a change of heart.

Barlow and Kinsey kidnap Baldwin's engineer, but nothing daunted, the versatile John runs the first engine, thus saving the franchise for Baldwin. Barlow attempts a dirty trick to stop Jerry, but fails. Kinsey is rescued from death by John. Everything is finally adjusted and John and Verda take off in an automobile.

**Program and Exploitation Catchphrases:**

"Lefty" is the Star. Becomes Star of the Screen and Demolishes. The Gridiron is a Great Training Ground for an All Star."

"Hamlet"  
Astafa Films Production of a Non-Shakespearian "Hamlet" is Crude in Story and Production.

Reviewed by Edward Welzel.

An American Shakespearian scholar, the late Dr. Edward P. Vining, is accountable for the theory that "Hamlet" was a woman, it is a pity he did not live to see the sort of moving picture that has not been made with that theory as the mainspring of action. It is certainly very impressive to see a human being whose sex is proclaimed in every line of this figure, go through life without her nearest friends suspecting the trick she is playing on them. That every breath she draws reveals she is a woman does not penetrate the skull of the court physician, even when he puts his ear to her chest and listens to her breathing. If a spectator does not mind a slight discrepancy of this nature, the theory of the learned Dr. Vining is rather interesting.

As to the picture called "Hamlet," and brought to this country by the Astafa Films, Inc., it is a sacrifice to couple it with the name of Shakespeare. Aside from a number of badly mutilated quotations that are used as subtitles, there is nothing in the English Shakespearean spirit connected with the picture. Admitting that "Hamlet" lived in a crude age, the crudity in the picture is natural and not simulated, a fact which removes this version from the field of Denmark out of the field of art and takes it from every trace of beauty. The director has permitted it to bristle with anachronism, and the lighting is painfully bad.

Astafa Nielsen, who plays the part of "Hamlet," is a striking looking woman with beautifully straight legs. The Asta Films, Inc., avoids the personality of this diminutive comedian.

Mr. Truex's work is at all times good and he is an artist of ability, but while there are a few very good football scenes, some of the "business" does not get over well. The story deals with a former football player who desires that his non-athletic son become a baseball player. How Truex, who is kidded because of his small stature, and who is only a "cub," carries his team to victory and wins the girl, furnishes the climax to the story.

"Penny in the Slot"  
There is some good comedy material in this single reel Pathe comedy featuring Snub Pollard assisted by Marie Mosquini, and it will get several laughs from the average audience. Sprub dreams that he has an encounter with a bad man in a penny arcade and captures him, winning a big reward. On awakening, he finds the place, but has had a hard time to start things, as he is broke. He finally succeeds, however, and everything turns out all right, though in a different way.

"Little, But Oh My"  
Ernest Truex, who is now appearing in the leading role of a popular stage play on Broadway is the star of this two-reel comedy, the first of a series for Pathe distributors. It is of the refined, subtle type of comedy, entirely free from slapstick, and depends for its appeal entirely upon the cleverness of the characters, which is inspired along the general lines of the comedies in which the late Sidney Drew was starred. It is not so well supplied with the dry humor which characterized the Drew releases. It is a built-to-order vehicle constructed to suit the personality of this diminutive comedian.

Mr. Truex's work is at all times good and he is an artist of ability, but while there are a few very good football scenes, some of the "business" does not get over well. The story deals with a former football player who desires that his non-athletic son become a baseball player. How Truex, who is kidded because of his small stature, and who is only a "cub," carries his team to victory and wins the girl, furnishes the climax to the story.

"The Marathon"  
Again in this Harold Lloyd reissued single-reeler distributed by Pathe, Bebe Daniels and Snub Pollard assist the comedian. The picture shows to advantage in some of the other films of this series. The plot deals with Harold's endeavor to win the girl, in a scuffle, he loses his trousers, running into the street he meets with a variety of experiences.
November 19, 1921

MOTION PICTURE WORLD

CURRENT FILM RELEASE DATES

ARROW

Features.
The Sheriff of Hope Eternal (Jack Hoxie). R-118.
The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-248.
The Yankee Girlie (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screernart Series.
The Broken Spur (Jack Hoxie). R-221.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
The Cradle of North (Ann Little).
Fifty-two two-reel Comedies.
God's Country and the Woman (Curwood Prod.).
Love, Hate and a Woman (Grace Davison).
Serials.
The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Hoxie). R-929.
Comedies.
Ride in the Dark (Eddie Barry, Harry Gibbon, Helen Darling).
Twelve Two-reel Crueltyed (Lillie Leslie, Paul Wiegael).
Twelve Two-reel Neely Edwards, Charlotte Merriam.
Fourteen Two-reel Mirthquakes (Bobby Burns).
Novelties.
Sport Photorolies (One Reel Each).

ASSO. EXHIBITORS

FEATURES.
The Devil (George Arlis).
What Women Want (Anna Q. Nilsson).
The Rider of King Log (Special). C-456.
The Good London (Bryan Wannam).
R-642; C-47.

HAROLD LLOYD COMEDIES.
Two Reels Each.
Now or Never.
Always Those Present.
Never Weaken R-816.

PLAYGROUNDS PICTURES.
Women Who Walk.
They Shall Pay R-208.
Home-Keeping Hearts. R-693; C-1023.
Discontened Wives.

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Selling-Hook.
(Two Reels Each).
The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Torchy Comedies.
The Crease (Reels).
R-1072; C-47.

Robert C. Bruce Series.
In the Bonnie Brir Country.
In the Side of the Road.
Strolling Mireless.

Chester Cuite Scenics.
Music in the Air. R-830.
Jogging Across Sawtow.
The Ivory Comedies.
Assault and Plattery. A-140.
Wild and Witty. R-152.
Oh. Brother.

Chester Sereen.
From Dear Room.
Buzz-E.

Miscellaneous.
Dixie. R-643.


Chester Sereen.
C-111.

Chester Sereen.


Chester Sereen.

New Wine In Old Bottles.
Old Moore Trilby.
Chester Comedies.
Snooky's Blue Monday.
Snooky's Forget Me Not.
The Last Hope.

Sketchographs.
Play Ball.
Just for Fun.
Eve's Leaves.

Serials.

Orange (Slow Speed).
Annette Kellermann in High Diving.
The Manly Art of Self Defense.

Cromwell Comedies.
A Nick-of-Time Hero.
The Stork's Mistake.

After the Dough.
Two Faces West.
Meet the Wife. C-867.
Put and Take. R-805.

Attractions of the Jungle.

CHESTER COMEDIES.
Snooky's Twin Troubles (2 Reels). R-830.

FIRST NATIONAL

Playthings of Destiny (Anita Stewart).
Cecile (Sidney Franklin). R-536.
The Big Dip (Go-Geters, Little Productions).
R. Vol. 49, P-934; C-47.

Scrap Iron (Charles Ray)—7,500 Ft.
R-641; C-850.

Peck's Bad Boy (Jackie Coogan).
R-87; C-956.

Bob Hampton of Placer (Nelson Production).
R-49.

Golden Snare (Curwood Production).
R-438; C-828.

Stranger Than Fiction ( Katherine MacDon-
Salvation Nell (Pauline Stark).
R-234; C-

The Sign on the Door (Norma Talmadge).
R-541; C-789.

Noboby (Jesse Carmine-Roland West Prod.).
R-640; C-692.

The Child They Gave Me (Stahl Prod.).
A Midnight Bell (Charles Ray).
R-831; C-856.

Toonerville's Fire Brigade (2 Reels).
R-380; C-893.

Wedding Bells (Constance Talmadge).
R-380; C-893.

Serenade (R. A. Walsh Prod.). R-320; C-857.

Wife That Wife (Widm Bennett Prod.).

One Arabian Night (Pola Neri).
R-574; C-759.

The Playhouse (Hustler Keaton).
R-380; C-893.

Woman's Place (Constance Talmadge).
R-845; C-159.

Two Minutes to Go (Charles Ray).
R-96; C-169.

"BIG FIVE" ATTRACTIONS.
Passion (Pola Neri)—Nine Reels.
R. Vol. 49; P-547; C-R, P-714; Ex. Vol. 49; P-677; Ex. Vol.

Some of the Women (Anita Stewart)—Six Reels.
R. Vol. 49; P-592; C-R, P-666; Ex. Vol. 49; P-58; C-155, 158.

Man—Woman Marriage (Dorothy Phillips—Nine Reels).
R. Vol. 49; P-391; C-R, P-645.

The Oath (R. A. Walsh Prod.).

ASSOCIATED PRODUCERS

RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth).
R-1076; C-159.

Devotion. R-340; C-492.

THOMAS H. INCE PRODUCTIONS.
Lying Lips (House Peters-Florence Vidor—

J. P. ARKER READ, JR.
A Thousand to One (Hobart Bosworth—Six Reels).
R. Vol. 49; P-1082; C-R, P-119.

I Am Guilty (Louise Glau).
R-85; C-149.

GREATER THAN LOVE. R-829; C-885.

ALLAN DWAN PRODUCTIONS.
A Perfect Crime (Monte Blue).
R. Vol. 49; P-46.

A Broken Doll. R-851.

MAURICE TOWEEL PRODUCTIONS.
The Last of the Mohicans (Barbara Bedford—
Six Reels).
R. Vol. 47; P-608; C-R, P-119.

The Foolish Matrons.
R-119; C-149.

MACK BENNET PRODUCTIONS.
The Spirit of the Smalls (Two Reels).
Made in the Kitchen (Two Reels).

Call a Ceil Reel.

Love's Outcast (Two Reels—Ben Turpin).
R-729.

J. L. FROTHINGHAM.
The Ten Dollar Raise. R-218; C-857.

Pilgrims of the Night.
R-831; C-885.

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS.
Hearts and Masks. R-299; R-159.
Dangerous Two. R. Vol. 49. P-988.
Good-Bad Wife.

BONTE BANKS COMEDIES.
Peaceful Alley. R-480.
Squirrel Food. R-662.
Fresh Air. R-811.

Caped and Dry. R-219.

HALLIFISH COMEDIES.
(2 Reels).

We'll Get You Yet.
CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consenus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. "Ex." indicates pages on which have appeared stories of the exploitation of that production. Unless otherwise specified, all subjects are five-reel dramas.

FOX FILM CORP.

SPECIAL
Over the Hill. (Tom Moore). R; Vol. 49, 7-28; 449; C-250; C-R, 6-266; 500.

The Missing Mule. (Mabel Normand). Boys Will Be Boys (William Beaudine). R; Vol. 49, 7-28; C-149.

Rip Van Winkle (Thomas Jefferson). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Six of a Kind. (William Keighley). Boys Will Be Boys (William Beaudine). R; Vol. 49, 7-28; C-149.

BUCK JONES
To a Finish. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Rip Van Winkle (Thomas Jefferson). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

WILLIAM RUSSELL
Singing River. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Twentieth Century Brand.
Little Miss Manhattan (Eileen Percy). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

while the Devil Laughs. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Cinderella of Los Angeles (Barbara Bedford). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

BUDDY ELY
The Primal Law. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

SUNSHINE COMEDIES
Say It with Flowers. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Say It with Flowers. (Walter Busch). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

ROCKETT FILM CORPORATION
The Truant Husband. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

RENCO FILM CORPORATION
Lavender and Old Lace. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

GOLDwyn
Hold Your Horses. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

WHAT HAPPENED TO ROSS. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Roads of Destiny. (Pauline Frederick). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

The Concert (All Star). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Mar. 29—Puppets of Fate. (Viola Dana). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

A Tale of Two Worlds. (Pauline Frederick). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Cabinet of Dr. Caligari. (German Impressi

METRO
Feb. 7—Passion Fruit (Dorothy Dana). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Extravagance (May Allison). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Mar. 29—The Devil's Daughter. (Jean Hersholt). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

April 25—Untouched Souls. (Alice Lake). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Coincidence. R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

April 25—Untouched Souls. (Alice Lake). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

The Cat and the Monkey. (Viola Dana). R; Vol. 49, 7-28; 449; C-349; C-R, 6-266.

Plots for Breakfast. (Lloyd Rease—Comedy—One-Reel).

THE EXCHANGE INC.


Week of October 9.


Week of October 16.

No. 4 of Hurricane Hutch (Smashing Through). The Honor of Ramsay (Tom Santschi—Two Reel Dramas). The Frog and the Ox (3 Reel Cartoon Fable). Diddle Your Debts (Gaylord Lloyd, One Reel Comedy). S-124. Law and Order (Polland, one reel Comedy). The Skunk (Adventures of Bob and Bill, One Reel). S-125.

Week of October 23.

No. 5 of Hurricane Hutch (One Against Many). The Dog and the Bone (3 Reel Cartoon Fable). The Thriving Trail (Tom Santschi—Two Reel Dramas). Capturing Lions by Aeroplane (Major Allen—One Reel—Educational). Late to the Party (Reed Comedy). Trolley Troubles (Gaylord Lloyd—One Reel Comedy). S-125.

Week of October 30.


S-L PRODUCTIONS.

REX INGRAM PRODUCTIONS.

W.W. HODKINSON
Rip Van Winkle (Thomas Jefferson). R; Vol. 49, 7-36. ERNEST SHIPMAN.
God's Crucible (All Star). R; Vol. 49, 7-36. BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES.
The Unvanquished (All Star—Seven Reels). R; Vol. 49, 7-36. R-95.

ROBERT BRUNTON PRODUCTIONS.
The House of Whispers (J. Warren Kerri

ROCKETT FILM CORPORATION

HUGO BALLIN
East Lynne. R; Vol. 49, 7-36. C-R, 6-266.

DOROTHY BROWN
The Journey's End. R; Vol. 49, 7-36.

HANK HALL
Fine Feathers. R; Vol. 49, 7-36.

Valetto. R; Vol. 49, 7-36.

THE CONQUERING POWER (Rex Ingram Prod). R; Vol. 49, 7-36.
CURRENT FILM RELEASE DATES

RELEASES FOR WEEK OF NOVEMBER 6.
No. 7 of Hurricane Hutto (On a Danger Coast).
The Fox and the Goat (2-3 Reel Cartoon Cartoons).
Cupid, Registered Guide (Edgar Jones, 2 Reel Drama).
On Location (Shub Pollard—1 Reel Comedy).
The Custard Nine (Negro Comedy—2 Reels).
Just Hopped In (Lloyd Reise—1 Reel).

RELEASES FOR WEEK OF NOVEMBER 13.
No. 8 of Hurricane Hutto (Double Crossed).
The Heart of Diana (Sancti—Two Reel Drama).
The Great Crash (3 Reel Cartoon Fable).
Hocus Pocus (Goldie Glamour—1 Reel Comedy).
Crack Your Heels (Lloyd Reise—1 Reel).

WEEK OF NOVEMBER 20.
No. 9 of Hurricane Hutto (Overboard).
Dangerous Dollars (2 Reel Drama—Edgar Jones).
Pen Pal (1 Reel Pollard Comedy).
Little But Oh My (2 Reels—Trux Comedy).
The Woman and the Hen (3-3 Reel Cartoon Fable).
The Mexican (Lloyd Reise—One Reel—Roping the Black Panther (Major Allen—Educational—One Reel).

PIONEER FILM CORP.

Liquid Gold (Guy Empey—Six Reels).
Sonny Seren.
A Western Adventurer (William Fairbanks).

REAL ART PICTURES

The Little Clown (Mary Miles Minter). 5-91.
Sheltered Daughters (Justine Johnstone). R-341.
Two Weeks With Pay (Bebe Daniels). R-541.
A Kiss in Time (Wanda Hawley). R-844.
The Brand of Hope (Alice Brady). R-239.
Such a Little Queen (Constance Binney). C-569.
Moonlight and Hickewoodle (Mary Miles Minter). R-336. C-568.
Don't Call Me Little girl (Mary Miles Minter).
A Private Scandal (May McAvoy). R-847.
The March hare (Bebe Daniels). R-558. C-257.
A Heart to Let (Justine Johnstone). R-638.
Little Italy (Alice Brady). R-539. C-695.
Her Sturdy OAK (Wanda Hawley). R-828. C-257.
One Wild Week (Bebe Daniels). R-461.
The Brain of Hope (Alice Brady). R-114. C-696.

SEASON 1921-1922.
Room and Board (Constance Binney). R-219.
Her Winning Way (Mary Miles Minter). R-217.
Everything for Sale (May McAvoy). R-945. C-257.
Dawn of the East (Alice Brady). R-946.

R-C PICTURES

Good Women (Gaenser Production—Six Reels).
Nobody's Kid (Marie de Mare). R-322. C-415.
Reach of Dreams. R-841. C-357.
Black Roses (Seesue Hayakawa). R-88. C-149.
Salvage (Pauline Frederick). R-433. C-892.
Cold Steel (Six Reels). R-553. C-699.
Little and Little (Cabanne Production—Six Reels). R-157. C-47.
Shams of Society (Walsh-Fieling Production).
A Wife's Awakening (Glasier Product). Six Reels.
Moon Madness (Edith Storey). C-275.
The Foolish Age (Doris May). R-1073. C-47.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.
Remorseless Love. R-537. C-49.
Handcuffs or Kisses. R-944. C-1023.

EWEN MOORE STAR SERIES.
The Chicken in the Case. L-6,561 Ft. R.
Vol. 49. P-920. C-357.

CONWAY TAREL STAR SERIES.

SPECIAL PRODUCTIONS.
The Sin That Was His (William Faversham). L-6,500 Ft. R; Vol. 47. P-641. C-R. P.
The Uplifted Soul (Ralph Ince). The Greatest.

REPUBLIC

Mountain Honeymoon (Ed Cozen and Ors Carew). R-947.

SHORT SUBJECTS.
(Released by Select).
William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVAL.

Up the Road With Sally (Constance Talmadge).
Scare (Constance Talmadge). R-947. C-957.
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

Jan. 9—The Love Light (Mary Pickford—Single)
Dream Street (D. W. Griffith Production).
Through the Back Door (Mary Pickford).
Carnival (Harley Knobles Prod.). 6,000 Ft. R-135. C-156.
The Three Musketeers (Douglas Fairbanks). R-211. C-957.

R-C PICTURES

Good Women (Gaenser Production—Six Reels).
Nobody's Kid (Marie de Mare). R-322. C-415.
Reach of Dreams. R-841. C-357.
Black Roses (Seesue Hayakawa). R-88. C-149.

UNIVERSAL

JEWELS.
Reputation (Eight Reels—Priscilla Dean). R-205; C-357.
Outside the Law (Six Reels—Priscilla Dean). R-947; C-257.
No Woman Knows (7 Reels). R-447; C-892.
Contact (Vivien Bonfigli). R-94; C-163.

JEWEL COMEDIES.
Roman Romano (Lyons-Donor). A Reel (Martin Kane). R-808.
Robinson's Trouser (Lee Moran). R-92;

SPECIAL ATTACHMENTS.
Action (Hoot Gibson). R-211. C-257.
Moonlight Poliers (Marie Prevoit). R-449; C-257.
The Range of Paris (Miss Dupont). R-673.
Go Straight (Frank Mayo). R-611. C-892.
Red Courage (Carly Simonoff). 4,813 Ft. R-808;

SPECIAL PHONOCARD.
—Peggy (Priscilla Dean). R-947; C-497.
—Housework? (Mary Stock). R-947.

CENTURY COMEDIES.
(Two Reels Each).
High Life (Herman Sweet). R-611.
A Week Off (Charles Doretty).
Brownie's Baby (Bessie Toms).
Mama's Cowpuncher (Harry Sweet).
Sea Shore Shapes (Louise Lorene, Baby Peggy and Teddy).

CINEMA BROADCASTS.
(One Reel Each).
Huey Keeps His Luggage.
Whose Little Babe Are You?
Should Husband Do Housework?
Should Husband Adobees.
Back Stage.

SERIES.
The Return of Cyclone Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.
The Heart of Maryland. R; Vol. 49. P-649; C-892.
The Son of Wallingford. R-942. C-47.
The Flower of the North.

EARLE WILLIAMS.
Lucky Carson. R-942.
Bring Him In. C-937.
It Can Be Done.

ALICE JOYCE.
The Single Track.
Received Payment.

CORNELL GRANT.

WILLIAM DUNCAN.
Where Men Are Men (Douglas Fairbanks).
Steelheart. R-450; C-257.

NO DEFENSE.

MOS. MOVING PICTURE WORLD
CURRENT FILM RELEASE DATES

MOVING PICTURE WORLD
November 19, 1921

LARRY SEMON COMEDIES.
The Bell Hop.
The Sawmill.

JIMMY AUBREY COMEDIES.
The Riot.
The Mysterious Stranger.

SERIAL.
Breaking Through (Carmel Myers and Wallace McDonald).

F.B.WARREN CORP
The Plot (Lois Weber Production). 7,121 Ft. R-939; C-163.
Quo Vadis (Reliance) (6 Reels). 5,894 Ft. R-395; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-147; C-647.
Girl from God's Country (Nell Shipman). 5,977 Ft. R-448; C-628.
The Old Creaky Bucket. 2,998 Ft. R-217.

STATE RIGHT RELEASES
Adventures of Tarzan Serial Sales Corp.
Adventures of Tarzan (Serial—Fifteen Episodes) 3000 (Lime Star).
Affiliated Distributors
The Loney Heart (Kay Laurel).
Associated Photoplays
Western Hearts (Art Stratton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Marrow (Mary Anderson).
Ayvon Film Corp.
The Fighting Breed (Snowy Baker). R-920; C-158.
The Jack Rider (Big Boy Williams). R-910.
The Vengeance Trail (Big Boy Williams). R-461.
The Shadow of Lightning Ridge (Snowy Baker). R-461.
The Better Man (Snowy Baker). Westerns Exclusives (Big Boy Williams).
Fidelity (All-star Cast).
Lury of the Orient (Jack Conway-Frances Nelson).
Blanchfield
The Tell Tale Eye (Allen Russell).
A Knight of the West. R-93; C-163.
C. C. Burr
Burn 'Em Up Barnes (Johnny Hines). R-211.
Equity Pictures
Straight from Paris (Clara Kimball Young). R-976.
The Black Panther's Cub (Florence Reed).
Charge It (Clara Kimball Young). R-941; C-163.
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077.
Export and Import Film Company
Wild Animal Serial (15 Episodes—Selig Productions).
C. B. C.
Dangerous Love.
The Villain.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

George H. Davis
The Heart of the North (Roy Stewart). R-208; C-648.
The Film Market
The Supreme Passion (Six Reels). Vol. 49, P-191; C-248.
The Spillers (Reliance Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Realers).

Film Distributors League
Bond of Fear (Roy Stewart).
Matrimonie (Douglas Fairbanks and Constance Talmadge).
Truthful Tulliver (Wm. S. Hart).
The Primal Lure (Wm. S. Hart). R-53.

Graphic
Mother Eternal (Vivian Martin—Seven Reels). R; Vol. 49, P-990; C-45.

Jans Pictures
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

Victor Kremer
I Am the Woman (Texas Guinan). When Love Is Young (Zena Keefe). Winding Trail (Buck Manning).

Pacific Film Company
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey-Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

Plymouth Pictures, Inc.
Minta Durfee Comedies (Mrs. Roscoe Arbuckle—Five Two-Reel Pictures).
Eve's Woman's Problem (Dorothy Davenport). R-312; C-R, 823.

Prizma Incorporated
Donna Du Ventre.
The Sweetest Story Ever Told.
Gardens of Normandy. C; Vol. 49, P-625.
A Day with John Burroughs. C-784.

Producers' Security Corporation
Diane of Star Hollow. R-886; C-47.
Mr. Bingie (Two Reels).
The Soul of Man (Six Reels).
Mr. Potter of Forgotten Days.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Clay Flugersred Comedies (Two Reels).
Elegant Comedies (Two Reels).
Tricked (Two Reels).
Patty's Jim (Two Reels).
The Ropes End (Two Reels).

Reelcraft Pictures
Sun-Life Comedies
Hot Cakes.
Scream Street.
Lon Liara.

Mirth Comedies
Two Reels Each.

Siesta Production
Sunny neighborhood Screen Review (Every two weeks).
Burlesque Photoplays (Elise Davenport) (Once a Month). (3 Reels Each).

Sunnywest Films
Shadows of the Law (Fritz Ridgway).
A Hated Lover.
Reclaimed (Mabel Julienne Scott).
Fifteen Two-Real Shorty Hamilton Westerns.

Sonora Films
The Twelve-Born Woman. R-328; C-739.
Tradition. R-441; C-273.

Texas Guinan Productions
Texas of the Mounted. R-1073.
Code of the Winter Western.

Western Pictures Exploration
A Dangerous Pastime.
That Something. R-758.
Scattered Good (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).

Western Pictures Corp
Partners of the Sunset (Aliene Ray).
Lady Luck (Aliene Ray).

World Film Corporation
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-727; C-48.

Western Feature Productions, Inc.
(Featuring "Bilt" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Heff's Border.
Fighting Heart.
Daredevil of the Range.

Western Classic Sales Company
(Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS
American Film Company
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High Gear Jeff (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crooks Romance (Helen Holmes).
A Rough-shod Fiddler (William Russell).
The Loggers of the Hell-Roarin' Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

Capital Film Company
Fritzi Ridgway Series (Two Reel Westerns).
Fritzi's Wave Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
At Jennings Series (Two Reel Westerns).
Capital Two Reelers.
Witches Lure (All Star Cast).

Kineto Company of America, Inc.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(Great National Reel)

Kineto Reviews
(Released Through National Exchanges, Inc.)
(First Series from No. 1 to 26, inclusive)
(One Reel).

Exceptional Pictures Corp.
January—Martin Johnson's "Jungle Adventures". R-849; C-639.
January—His Nibs (Chic Sale). R-947; C-639.

National Exchanges, Inc.
Shadows of the West (Wilma Nova).
The Lotus Blossom. R-909; C-159.
The Great Reward (Serial—Francis Ford and Elia Haym. King Col. Comedies (One Reel Each—Bobby Burns).
Kinetoscope Reviews (One Reel Educational).
Ridgewood Comedies (Edna Shipman and John Junior) (Two Reels Each).

Temple Producing Company
Johnny Nine and The Captain's Sword. 4,670 Ft. R-58.

Russell Productions
Frank abandoned a Tree Western.
Leo Malone Series (Two Reel Westerns).

Sacred Films
The Bible. R-219.

Warner Brothers
Why Girls Leave Home (Anna Q. Nilsen).
Parted Curtains (H. B. Waithall and Mary Alden). R-94.
MOVING PICTURE WORLD

PROJECTION

By F.H. Richardson

November 19, 1921

Trinidad, Colorado

Charles A. Hudson, Trinidad, Colorado, argues for the 2-winger shutter, which he asserts is better than a 3-winger of any sort or kind.

He says:

Richardson: In August 20 issue you condemned the 2-winger shutter and sentenced it to be killed by the neck until dead. Now I have objections and take exception. I claim, and will try to show that the 3-winger is no better than the ordinary 3-winger, extra-lite or anything else. Are you aware that the almost universal projection speed of today is eighty-five (85) feet of canned drama, comedy or what not per each sixty seconds old Father Time rolls off? Admitting it to be so fast still friend boss d-e-m-a-n-d-e-it with a mighty demand, and what are you we going to do? And now to the proof that the 2-winger is best: when next you have the opportunity, place an extra-lite regular three-winger on one projector of a two-projector installation, and a solid fifty-fifty on the other, place in each projector, a screen of as nearly possible equal density. Cover half of each aperture so that each projector will project to half the same, I out and see if you don’t find one picture to have the appearance of being about fifty feet further away than the other.

Next place a 50-50 extra-lite on one projector and so it three-fourths-seven 2-winger on the other and take a look at the results. One picture will be clear and sharp. We are Probable Correct

You probably are correct in saying that as much light can be had with the extra-lite as with the 3-winger. It is a question as to what amount of light passes through the blades of an extra-lite. My 2-wingers have 53 per cent openings.

Here is something which should be of interest to Henry L. Saunders, of Dendron, Virginia, who has difficulty in threading in frame film projector installation.

With a pair of film snips I cut three or four pockets, two frames apart, where the film is to be threaded over the intermittent. Be sure to cut the sprockets just below the framing area, with film inverted as it goes into projector.

Now thread so the trimmed sprocket comes just below film trap, on Simplex film trap shoe extends just two frames below bottom of aperture. This only one projector.

If you are using one projector, you can use vaudeville that day, and use a difficult screen which I have only one lens to fit. By changing this to fit the Power’s projector, Friend Saunders will be able to thread ’em in frame and still keep ’em from squandering.

Incidentally I find that when threading the Simplex it is best to thread intermittent first, then change it up, then thread upper sprocket, leaving lower sprocket till last. This insures loops of same length.

Punch Artist Not a Projectionist

* * *

Well, Brother Hudson, I am going to agree with you to the extent that projection speed is all too often too high, but you, I think, in error in supposing it to be as high as eighty-five a minute.

I cannot say what it will average, but doubt it being more than seventy. Then, too, you err in assuming I spoke of the “regular” shutter. Most emphatically I did NOT. The regular shutter is inefficient and wrong in most cases.

I do not believe I—in saying that the regular shutter sent out with projectors is in need of improvement, sent out with conditions nine times out of ten, and unless it is fitted to local conditions, it is not fair to draw comparisons between it and the regular two-winger, though, of course, it is equally true that the 2-winger also needs attention to fit it to the local condition. As to the extra-lite, I, and I believe, everything except side by side with extra-lite and solid shutters and was unable to detect any bad effect from the extra-lite perforated blades.

Of course I freely grant you that if the projection speed be as high as 85, then there is no advancement in the 3-winger, and the 2-winger may even be best.

It all sums up in a matter of speed of projection and the ability to work intelligently in fitting the shutter to the local condition, though without you even though the projection speed be too high to make a 3-winger of advantage, it nevertheless is still important that the blades be reduced as much as the local condition will admit.

As to “cutting the sprockets,” why I don’t quite get you there. Surely you don’t mean cut the sprocket holes. What I think you mean is to make less the thickness of the edge of the film, which would not damage the stock if carefully done, to serve as a marker.

I have been recommended to Brother Saunders for trial. If you mean to cut into the sprocket holes, why then I must condemn your plan, because that would work injury to the film, and injury to film is not to be condemned, no matter what the reason.

Your comments on the punch artist will be agreed to by all real projectionists.

From South Dakota

C. R. Johnson, Aberdeen, South Dakota, says:

We are projecting a 125 foot picture at 120 feet, using Hallberg motor generator set, pulling between 50 and 60 amperes.

Accordingly, I feel I should use a 6.5 inch meniscus collector lens and a nine inch bi-convex converging lens. This combination of lenses would enable me with an 8.5 inch (thinner) meniscus collector lens and a 7.5 bi-convex converging lens I can have the aero unless the optical system but the lens seems to be practically the same.

The only difference I can notice is that the stereo pin lens and the projectionist, and I believe there is a slight improvement in the definition of the picture as well.

Have had an argument with another fellow as to whether the collector lens should be in the former or himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionist.

"Don’t guess" Do your work RIGHT. Price, fifty cents, stamped.

135 Fifth Avenue, New York City.

October 20, 1921. Wright & Callender Building, Los Angeles, Cal.

Other Things to Consider

For a certain result at the spot and the projection lens you must have a certain condenser E. F. The two combinations you name have very close to the same E. F. But there are other things also to be certain and I refered your letter to Brother John Griffith, who replies as follows:

There are a great many projectionists who, in all sincerity claim merit of the thin collector condensing lens. It is, however, a proven fact that the thicker collector lens projects the greater amount of light to the converging lens.

Why is it so many men are deceived by results on the screen? The thinner the lens, or more correctly, the longer the focal length, means the more light is lost by the divergence of the beam between the two lenses of the condenser.

For this from it is evident that any gain in light through using the thicker collector lens is more than offset by the reduced gain in light at the margins of the condenser lens, hence passes through the outer zones of the converging lens, therefore, as a whole may be correctly lined the light thus gained will be lost again, either at the spot or at the projection lens, and I assume there has been no gain through using the thicker lens.

With reference to better definition in stereo picture, with a single glass lens if the reflection through the margin of the lens there will be aberration, hence anything which cuts off the marginal rays will improve definition, and as I have already pointed out, the light gained by the thicker lens is entirely marginal rays.

On projectors using stereoscopic attachment, means should be provided for separating the images through either of the images to fit a projection lens of different size than the other. I would enable the projectionist to concentrate his spot when projecting slides.

Wide Range of Knowledge Necessary

From the foregoing you will see, Friend Johnson, the many things entering into even so simple a matter, also you will see the wide range of knowledge necessary to really efficient, intelligent projection.

I might add that it seems to me that Brother
Griffith overlooked one very important matter, viz.: If the projection lens is only large enough in diameter to accommodate the beam from a zone of the condenser, say three or three and a half inches in diameter, as is all too frequently the case, then the thicker lens would accomplish no gain; also there would be no advantage in the use of the thinner one, since whatever is taken from the collector loss must be added to the converging lens—in focal length I mean—if the general result is to remain the same.

**Beefsteak Dinner**

Wednesday, November twice, at the hour when theatres yawn and have given up their victims, and the Great White Way yawns and receives them to their financial destruction forty-six amperes of the American Projection Society, New York City, which may fairly be said to be the leading organization, outside of the unions, of high class projectionists in the world, for gathered at "Beefsteak Charlie's," Fifth street, just off the White Way, and then and thence partook of various things of various sorts and kinds, the foundation for which was, in each case, a fine, large, juicy steak from the corpse of a beef.

It might be remarked, incidentally, that before the dinner was over the voltage increased amazingly.

It was purely a social gathering, and as such was a big success. The only unfortunate circumstance was that friend Griffin, Technical Engineer, Nicholas Power Company, sat down in the hallway and became so lost in contemplation of one of the many problems he has, or then had to contend with, that he forgot to absorb the beefsteak that was his due.

**Basson Butted Two Plates**

When the chow had been chewed, and the coffee and other things placed where they belonged, Joseph Basson, P. R., and Master of Ceremonies for the evening, butted two plates and the table top hammering for near-silence to permit those near the speakers to listen to the following interesting, instructive and highly edifying addresses.

Cecil Wood, Projectionist Capitol Theatre, delivered a highly technical talk on "Why the Teeth of Gears Are Engaged, But Never Marry."

Harry Rubin, said to be from County Cork, Supervisor of Projection, Rialto, Rivoli and Criterion theatres, explained, with much wealth of detail, why the projectionist should never attempt to remove a hot collector lens with his bare fingers.

Alfred Myers, who is entitled to write N. R. after his name, gave a most interesting talk on "Why Reels Often Do Reel," and Dave Chaney told us, in detail, why hot carbon stubs should not be laid on the re-winder table.

Dick Cassard, G. M. Nicholas Power Company, delivered an address which was unanimously declared to be spiritually inspiring.

J. E. Robinson (see Robinson's shoot-em-through recorders) gave authoritative answer to the much discussed question, why do chickens cross the road? His answer, which may be accepted as conclusive, was: "Because I am on the other side."

I, and Company was permitted to and did explain why certain things had been interfered with, but it was Joseph LaRose, Production Manager, Rialto, Rivoli and Criterion theatres, who made the big hit of the morning—for by then it was in the wee sma' hours. In this address it was generally conceded that the main item of interest was handled in expert fashion, and LaRose is certainly entitled to all the credit he is entitled to. So great was the effect of his address that several left immediately upon its close, presumably to try out some of the things suggested.

**Some Party**


It is said the society will hold its regular annual dinner at one of the hotels or lobster palaces, where lobsters do congregate, somewhat later.

**Busis a Long Silence**

S. Glauber, projectionist, Etude Theatre, Brooklyn, New York, questions Brother Saunders as follows:

Dear Mr. Richardson: I am going to bust up a long silence with the following: In October 1 issue of the department, in your reply to Corporal Thomas Napoleton, there is what I think must be a mis-print. You say "supposing you have a crater ½ inch in diameter, and use the same distances (4 inches crater to center of condenser and 16 inches there to aperture), you would have a spot equal to ½ x 2½ inches. Did you not mean to say ¼ x 2½ inch?"

Again, I noticed in Brother Saunders' description of his equipment that he uses two 110 volt rheostats in series on 220 volts, and is getting good results. Is not this wrong? The resistance in two 110 volt projection rheostats in series is equal to the line voltage minus the arc voltage divided by number of amperes, the final result multiplied by two, which in this case would be

\[ \frac{110 - 220}{2} = 45 \]

which equals 3.1 ohms. I believe three 110 volt rheostats, minus one coil, are necessary on 220 volt lines.

**Working on A. C.**

I am working on A. C. Have practiced setting carbons with trade mark facing condenser and it did not work I have, however, found there is a great difference in setting the carbons under various circumstances.

This is the plan by which I get best results. I set the carbons in no particular way (meaning as close to the lamp as I could), strike the arc and let it burn for one minute. Then pull switch and see which side of the carbons goes faster, and re-set the carbon with that side toward the condenser. In many cases I am able to, through lamp-house door observation port, see a little hole forming on lip of carbon nearer to one side than the other, and I place that side toward the condenser. Unless I do as above set forth I do not get the light I should, and have a hard job controlling the arc. Perhaps some
November 19, 1921

MOVING PICTURE WORLD

WILL CRITICISE

I would not presume to criticise your methods myself, though frankly it seems a bit ques
tionable to me because of the smallness of the crater. It is not less that to the A. C.
critics, who are best able to judge.

To the 3/4 × 2" matter, you are entirely correct. It was not a misprint, but an editorial
blunder. It would be 3/4 × 4-1/2 inch, as you say.

I am obliged to you for calling my atten
tion to the error. Evidently you were on the
job, else you would not have caught it.

As to whether you must consider whether
you have figured the resistance of the rhosztats
only. To this must be added the resistance of the arc, a matter of fact, as you will see
by the handy rule two volt projection
rhosztats would be a bit overloaded when work-
ing on 220, because each is built to work in series. You must add the
resistance of an arc, and where two are in series there is the resistance of one
arc lacking, hence the total resistance is not
what it should be by that amount. Three 110
volt rhosztats, less one coil, would, however,
be too much.

FINE THEATRE AND INSTALLATION

Brother E. T. Stewart, projectionist at the Keith vaudeville-picture combination at the
Concourse and Fordham Road, the Bronx, I
might, without stretching matters much, sub-
hstitute. I would have asked permission several
times to visit his projection room, and give him
the once-over.

The theatre is on the road from the Moving
Picture World office, and on the way I
usually have my wigwam, on the porch (Oh yes, some
wigwams have porches—anyhow mine does) of
which has burned the fuses (figur of speech, as
David said) of no end of councils.

So, one day, I stopped Nancy Hands, the
Go-Devil, and together with friend daughter,
capture the gents from the vamp in the
Place of Money, enlisting us to enter
the realms of gladness.

And let me tell you the theatre itself is a
beauty. Its decorations are "something differ-
ent." The general effect is thoroughly charm-
ing. The vaudeville—oh well, it was high-
class stuff, but that wasn't what I was interested in.

The theatre is the Goliem, and I had
already seen three times, so I just watched Brother
Stewart's work, which was "jake," as the
Chicagoan would say, except that there
was no speed regulation, and that sadly marred
matters in spots.

Sure, I know the various excuses advanced
by you—well, and I do, too, but the fact remains
that never until you do impress upon the exhibitor the damage done by the pound-em-
through-at-one-shot limit, will you reach the
real money stage of projection. And you
CAN impress him, too, but if you don't know
how it is no use me telling you again.

Stewart has a good room, but it is finished
after the ideas of the architect, who wants it
to look pretty—regardless of results. Its ceil-
ing and doors and windows, and all the obser-
vation ports are very nearly white.

Below that, they are a little darker. This,
as any man decorating such a room should
know, and don't, and injury to results in
several ways. This is especially true in this
room at matinees, as the room is flooded with
daylight from a door opening on a wide expanse of
roof, and you can tell by the line of three windows.

THE SURPRISING THING

And the surprising thing is that this would
be in an otherwise splendidly equipped room.
No expense has been spared in the installation.
There are the famous Simmons, an uncanny
Robin spot and a Kligle spot. At one end of
the room is a black slate switchboard about
four feet high by six wide. Rulo arc controls
are used. There is a Safe-T-Tirf film storage
tank of goodly size, and two 230 amper, 80
volt Martin rotary converters.

Under each of the five observation ports
(including the spot ports) is a small panel
board carrying an ammeter and a voltmeter
five of its own.

There is a toilet, a separate rewind room
with automatic, inclosed rewind, but with
out proper speed reduction. There is
lazily burning steam heat.

In a small separate room are five big
rhosztats, used for voltage reduction, in series
with the Martins, which, of course, as com-
pared to the size of the types of projec-
tion generators represents waste.

The projectors are equipped with special, fast
acting switches designed to alter angle of pro-
tection. This is because listening screens are used.
Under the conditions it is an excellent arrange-
ment.

WAS SURPRISED

I was surprised to find Brother Stewart, who is a progressive, live wire, working without
complete knowledge of his crattering angle. True
the angle was a good one, so far as one could
come to know it, but when it is remem-
bered that a difference of ten degrees in angle of
crater to face of collector lens means a loss or
gain of ten per cent. of the light, and an incen-
sive interpretation, the angle is altered
further from the ideal 55 degree angle, one
sees that absolute accuracy is highly essential
in the box.

The projectors were equipped with the Sim-
plex arc projector, so that absolute accuracy
is possible. I think this item is just force of
habit, but it is possible without the simple
methods for years and thinks the "old way
is good enough." But it is not good enough,
and as long as the old style arc is used the cratter
angle line is absolutely essential to good pro-
cedure and economical work.

Repeating myself, the room is a good one
and the angle of projection, while too steep for
best results, is not seriously objectionable.
The equipment is really very excellent indeed,
but the light colored front wall is worse than
bad. The angle of light is too flat but a very
dark bronze green, and the room will be
pretty well beyond just criticism.

And please understand that while I have
credited Brother E. T. Stewart in these things
deserving criticism, as is my duty, still I like
and admire him. He is a reg'lar feller and a
good man. That is why I don't like to see him
work with methods that are not proper. I also
suggest that he cut down his lens ports to the actual light
beam, and next time I call I'm going to look see
at his optical line-up, which I suspect might be improved, though maybe not.

WANTS ADVICE

F. H. Stark, Edmonton, Alberta, is contem-
plating a burden of trouble with much respect
because he has been unable to flatten it out. He
says:

Have met with a rather unusual difficulty
in projection work, upon which I would like
your advice.

I want to use a 1,000 watt, 100 volt Mazda
lamp on a 250 volt A. C. circuit on which
the projector is wired.

The projector is a mining camp, and whenever the underground
machines are all running the voltage of the
village line to them told the variation
is as much as fifty volts.

Seems as though I must get a resistance i
that will work with a suit of readings in
voltage at lamp when mine machinery is
shut off. My original idea was to use an ad-
justable resistance (rohstast) to handle the
situation, also I have considered a water
resistance but is impractical. I was
informed that the water
resistance would not be so sensitive as a wire
one, I would have time to readjust it when
the voltage goes, before damage is done to the lamp.

Have had no experience with water resist-
ance, therefore your advice will be appreciated.
I imagine I shall have a busy time if
I am to avoid burning out lamps. An early reply will be appreciated. I want to get the
show running very soon.

No use to send Canadian stamps.

First and foremost let me speak of two things. It is no use to send Canadian stamps, they
cannot be used here, hence have no money value.

Send a coin if you want a rush answer, either
send your letter special delivery or register it.
If it comes in ordinary mail it is put in its
place in the stack as answered as soon as
I can get to it, which may be several days. So
much for that.

I think possibly you can be fitted out with an
automatic control which will handle the
matter, and with such a voltage variation as that
it seems to me that the only way it could be
successfully handled. I will ask the General
Electric and J. H. Hallberg to take the matter
up with you immediately.

A water resistance would be impractical—en-
tirely so. Better use an arc lamp until you can
get your Mazda fixed up right, because if you
attempt to run a Mazda with hand regulation
under the conditions named you will either get
mighty light or very big lamp balls.

What is it?

From Theodore Kauks, S. M. (Whatever that
is), comes a post card postmarked Dubuque,
Iowa, also bearing a rubber stamp imprint "St.
Mary's Commercial High School," asking the
following questions:

Read in the Moving Picture World of the
len chart. Have a handbook and think it
a wonderful book. But of what use is the
len chart? Please explain its purpose and
what it is. Also kindly give address of

Well, I'll be darned! Whatboyknowabout
that! Surely you are neither projectionist,
nor even an "operator."

The lens charts are to enable the projection-
ist to properly select the various elements of
the optical system of his projector, and to properly
adjust them with relation to each other. The
address of A. Jay Smith was, the last I knew,
1945 Palermo Place, Cleveland, Ohio, but if you
want a pair of the film notches, write the Film
Trim Mfg. Company, Fountain Building,
Cleveland, Ohio. Oh, yes! By the way, next
time send your own address.

Not Made

F. T. Wheeler, Mechanicville, New York,
asks where the Rosenfield Film Fault Tector
described in the third edition of the handbook
may be had. This device is no longer made.
It never reached the stage of a commercial
success.
How Famous Players London Studio Keeps Its Premises Free from Fog

By MAJOR CHARLES H. BELL
Manager of Famous Players-Lasky
London Studio

It is a wise old adage that defines necessity as the mother of invention. And though they also say you can make a virtue out of necessity, it is more profitable to turn it to some useful account.

It was in the memorable October of last year, when London was visited by a period of fog which could have only been of pleasurable interest to the foreign sightseers, that production at our London Studio was held up for no less than a week, because climatic conditions made photography a matter of sheer impossibility.

We were working at the time on "Appearances," Donald Crisp's first production for our organization. The enforced cessation in our activities during the various spells of fog which visited London during the latter half of last year, meant to our firm at the lowest estimate a loss of £11,000.

It is true we had seen the possibility of such handicaps and had thought to cope with them with a certain degree of success by our system of condenser pipes. To an extent we managed by means of this system to clear the fog out of the studio last winter by practically sealing up the building twenty-four hours before starting work. But even then, this necessary suspension of work entailed a considerable financial loss to the firm, as it meant days of enforced idleness for the entire production staff.

A Serious Climatic Problem

This and like experiences brought the realization home to us that the Famous Players-Lasky British organization could only hope to carry on its work during the entire year, by grappling to some extent with this serious climatic problem.

A man was therefore called to our assistance who is one of the chief authorities in this country on the subject of ventilation. I refer to Mr. W. E. Riley, who for twenty years has been chief architect to the London County Council, and who is responsible for the installation of the largest ventilation system in this country, namely that in use on the London Underground Railway. Mr. Riley has also superintended similar installations in the Houses of Parliament and in some of the largest British factory plants.

After a series of consultations and preliminary experiments with certain devices, it was found that a practical installation could be built to effectually deal with the fog exigency.

Automatically Controlled Apparatus

The entire apparatus is automatically controlled, and is so sensitive in response that the lighting of the arc lamps in no way influences the temperature of the studio which without the apparatus would be raised from 10 to 20 degrees.

The plant is designed to circulate three and a half million cubic feet of washed pure atmosphere per hour. This air is drawn from outside or recirculated from inside as required.

The air is admitted to the humidifier through a series of baffle plates, so arranged as to completely break up the incoming air and do away with poeclets which might otherwise be formed. The air then meets the first bank of sprays, consisting of 220 sprays supplied by a two-inch water supply directly off the main. During the winter months, the temperature of this water is 35 degrees Fahrenheit.

A fogged atmosphere coming immediately in contact with this chilled water condenses and forms a saturated atmosphere.

A further series of 186 sprays is fitted three feet behind the first bank. These are maintained with a very high pressure of water supplied by a centrifugal pump driven by electric power, which water is circulated from a main washer tank at a temperature to maintain the correct dew point.

Plates Are Washed

The air, after passing the second bank of sprays, comes against the eliminator plates, which are so designed as not to allow any particle of air to pass without meeting with a series of definite obstructions. The plates are washed with a separate supply of water at high pressure, so that every particle of foreign substance is eliminated.

After this procedure, the air is brought into contact with a series of heating banks, heated by steam from low pressure boilers in the basement of our buildings. This steam is controlled in the same way as the atmosphere, so that only the correct percentage of steam is admitted to the banks, in order to give the temperature required and called for on the thermometric boards on the studio stage.

A main centrifugal fan distributes the air to the studio itself through a series of ducts with downcomers fixed at certain intervals along the walls of sufficient proportion to admit the requisite quantity of air with little or no pressure.

The chief object of our distributing system is to maintain at all times a pressure slightly greater than the normal outside pressure, and by this means to create a tendency in the atmosphere to leak outwards from the studio, as against its normal tendency to penetrate within.

No More Sealed Studio Days

By this means, it will be seen that on foggy days, there will be no necessity in future for the studio to be sealed up against the incursions of that arch-enemy of good photography.

The whole installation is, paradoxically enough, similar to and yet in many ways very different from any system of controlling temperature or humidity in use in this country.

From the tests already made, the plant has entirely justified our expectations. Without such a perfected system of air-washing, it would be without a doubt impossible to produce pictures in England on an American scale and maintain a large studio organization during the winter months.

Though the cost of the installation for our two stages (£7,000) may at first sight appear somewhat high, it must be remembered that the plant pays for itself, as long as we are able to "carry on" in all seasons and weathers and turn out our productions according to schedule.

FAMOUS PLAYERS-LASKY'S FOG REMOVER
Humidifier for washing atmosphere, showing main fresh-air trunking leading to the two stages
This U-T-E Combination MEANS BETTER PICTURE PROJECTION

HALLBERG Two-in-Series Arc Motor Generators

Give Steady Brilliant Light
Run Quietly
Are Ruggedly Constructed
Are Not Damaged by Short Circuits
Will Operate at Full Open Circuit Voltage Indefinitely

Made in 3 Sizes
Double 50 Amperes
Double 75 Amperes
Double 120 Amperes
And For All Circuits—Single, Two and Three Phase
Send for Bulletin No. 204

Proctor Automatic Projectors

12 Years in the Development and Testing Department
5 Years in Theatre Service
Now in Operation in Many Leading Theatres
Send for Bulletin PW.

MOTOR DRIVEN Without Belts, Chains or Friction Slip Drive
Direct Drive Take Up
The Most Perfect Speed Control in the World
More Light for the Same Current

UNITED THEATRE EQUIPMENT CORPORATION
25 WEST 45th STREET, NEW YORK
Branch stores in all Principal cities.
EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM
Friedman Did His Own Contracting:
The Result Was a Towering Success

With a record of having completely built, furnished and decorated a $250,000 theatre in four months, with not a minute of overtime until the final week, and without one serious accident during the construction, Joseph Friedman, who acted as his own contractor, opened the Tower Theatre in St. Paul on Saturday, November 5.

The theatre has a seating capacity of 1,154 and is now the only independent exclusive first run motion picture house in the Twin Cities.

The building is fire proof throughout and has eight exits. It was Mr. Friedman's idea to build a theatre different from the ordinary movie atmosphere, house, and he and the architects worked with that end in view.

The tower, which rises seventy-six feet above the sidewalk, and lends a picturesque atmosphere to the building, was suggested by that of the Madison Square Garden in New York.

The Tower is not gaudy, nor over-developed from an artistic standpoint. Patterned after the northern Italian renaissance period of about 1600, with terra cotta and stained woodwork predominating, it impresses one as being lastingly beautiful because of its artistic simplicity.

Chimes in the Tower

From the street, the theatre gives the effect of an interesting Old World building, an effect which is enhanced by a set of chimes located in the tower, which are played by the organist at the beginning of every show. Below the canopy, the words "Tower Theatre" are inlaid in stone in the sidewalk. Above, an electric sign of great brilliance attracts attention for several blocks down Wabash street.

The lobby of soft rich chocolate grey marble with a floor of red tile, contains a ticket booth equipped with a Lighting change maker.

The outside lobby, while not spacious, is amply sufficient for its purpose. It opens into a high ceilinged and inviting splendidly lighted inside lobby or foyer.

Here are also of Tennessee marble, which lends itself admirably to the general color scheme of the interior. The floor is also of granite.

The first impression of the auditorium is that the Tower is a large house, although the actual dimensions are but forty-five feet width by one hundred and eight feet long. The reason for the illusion is that the ceiling is divided into panels by five stained wood cross beams. These panels are graduated in height, so that the ceiling at the proscenium arch is considerably lower than that at the back of the balcony.

Ingenious Lighting System

The stage side of each of these cross beams is hollow, and contains a row of eighty-five electric lamps—colored and white—which play on the ceiling as far as the next beam. This arrangement gives a very effective form of indirect lighting, with the lights invisible from any part of the house except the stage.

It also provides an opportunity to obtain charming effects by playing colored lights on the grey, blue, purple and burnt orange decorative scheme of the ceiling.

The basis of the wall decoration is a stipple effect having the appearance of rough stone. An Italian decoration in blue, purple and burnt orange is repeated at intervals. The aisles, which are presided over by attractive girls in quiet grey Priscilla uniforms, with starched collars and cuffs, are carpeted with a soft taupe plush. The comfortable seats, which are set well apart are also grey, and are upholstered in Bakirkol of the same color.

The proscenium arch adds to the impression of spaciousness. It is flooded by colored lights shining from within the orchestra pit, which add depth to the colors. The curtain, which was made especially for the house, is of burnt orange silk plush, and may be operated from the orchestra leader's stand, from the operator's booth, or from the lobby. At each side of the proscenium arch doorways, in which are placed artistic settings in keeping with the atmosphere of the picture.

A Five Foot Stage

There is a stage, five feet deep, for singers or speakers, built part way over the orchestra pit. A moderate sized but satisfying orchestra is under the direction of William Warvelle Nelson, who has been prominently connected with bands and orchestras in the Twin Cities for twenty years.

An organ is presided over by Maurice Cook, formerly the organist at the Blue Mouse Theatre in Minneapolis.

Arriving on the mezzanine or lounge floor by way of a staircase at the extreme side of the tower one gets the full effect of the tower motif. With the unique construction of the room, the stained wood beams and rafters, and the stippled walls, which has the feeling of having climbed up into an interesting and watch tower in a European castle, and though the divans and chairs give promise of ease and comfort, they do not in any way detract from the atmosphere.

About the open space which permits additional light for the foyer below, is a polychromed iron balustrade, topped with stained glass. A large cut glass and polychromed iron electric fixture hangs in the center of the opening from the ceiling, and throws glow over the lounge and the balcony. A heavy plush carpet floor, of taupe color—the same as that used in the
Warm in Winter — Cool in Summer

Well Ventilated at all Times

Comfortable temperature and good ventilation in a theatre are as valuable drawing cards as the attractions you show. Why pay fancy film rentals to attract crowds, and then have the people stay away because your theatre is cold, or full of stuffy, contaminated air?

The only effective way to heat and ventilate your theatre with a single apparatus is with the Skinner Bros. Heating System. The remarkable success of this method is due to its exclusive principle of operation—clean, fresh air from outside the building is sucked into the heater, thoroughly warmed, and gently forced throughout the auditorium. The moderate pressure established by the constant influx of fresh air drives the used, foul air out through your ventilators.

In summer, the heater acts as a ventilator by constantly supplying cool, fresh air from outside to replace contaminated air inside.

Satisfaction Guaranteed on Money Refund Basis

If a theatre is equipped with Skinner Bros. Heaters as specified by us after a survey of the premises, we will guarantee results on a money refund basis. No pipes or ducts are needed for air distribution—hence installation cost is 15% to 50% less than for any other apparatus for heating and ventilating.

Send today for details of this wonderful proposition—find out for yourself how it will increase your patronage—reduce your heating expense—and completely ventilate at no additional cost.

SKINNER BROS. MFG. CO., INC.
1440 S. VANDEVENTER AV., ST. LOUIS, MO.
Flickerless Light From Generator

Flickerless Light is all important to you in the motion picture, parallel or show business. The Universal 4 cylinder construction gives it—and more. The project of 22 years design building experience. Tested on every continent of the globe and proved by hundreds of people in your own profession. Specially efficient for motion picture work, either permanent or travelling. Also for cinemas, carnivals and travelling shows.

Write for elaborate Bulletin No. 30.

Universal Motor Co., Oshkosh, Wis.

Not connected with any other firm using the Name Universal.

Optimism Prevails in the Western New York State Building Situation

OPTIMISM seems to be the keynote of the building situation in western New York.

There are an unusually large number of houses under construction at present. The largest job, the new Loew State, recently opened in Buffalo. The new Lafayette Square, which is being built at a cost of over $1,000,000, is nearing completion in Buffalo. It will be one of the most beautiful theatres in the country.

The new Colonial theatre recently opened in Depew, N. Y., is a 900 seat house costing about $400,000. Chester and Joseph Dworzakowski are the proprietors. A. C. Hayman announces that the mammoth new Strand in Niagara Falls will be ready for the opening of the Spring and Franklin Amendoal, a tobacco merchant of the Cataract City is building the new Amendoal Theatre at Fifth Avenue and Fifteenth street. It will be a three story structure. The new Bellevue recently opened at the Falls, is enjoying capacity business.

In the Chautauqua District

Down in the Chautauqua district, the firm of Mullen, Guinnane & Ludwig, contractors, have been given the contract for the new Palace Theatre, which is to be erected by Peterson & Woods, operators of the Winter Garden and Mozart theatres.

The theatre will be on Spring street, opposite the City Hall fire station, with the entrance and lobby through the Flishblock on East Third street. It will have a seating capacity of 2,000 distributed over three floors, orchestra, mezzanine and balcony.

The main floor will have a seating capacity of 1,250. The interior decoration will be Adam in them. The woodwork will be of walnut. The walls of the main floor will be decorated with silk tapsteries. The Flisher building has been purchased in order to obtain a suitable lobby for the new house. The lobby will extend to the rear of the theatre to the Gron property, where the theatre proper will be erected.

Changes in theatre plans are costly

When you build, be sure that you have planned it. Your theatre may prove to be something wrong. The plans and engineering are both in the same competent hands.

Hoffman-Henon Co., Inc.
Architects and Engineers

Finance Building
Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilities of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Loew's New Buffalo State Theatre Has Opened to Capacity Business

The new Loew State in Buffalo is doing a capacity business. The house, which has a seating capacity of 1,854 on the main floor and 1,286 in the balcony, boxes and loges, or a total of over 3,000, cost in excess of $1,000,000.

The State is located at Main and Mohawk streets, with large entrances on both streets. There are two box offices in the main street lobby and one in the Mohawk street entrance. It is interesting to note that Miss Ann Dornin, a woman, supervised the work of construction. Miss Dornin, who is a graduate of Columbia, is the first among her sex to become a supervisor for an architect.

The Mohawk street lobby leads to the rear auditorium from which a sight leads to the upper boxes, loges and balcony. A mezzanine floor opens over the rear of the auditorium. On the mezzanine floor are located ladies' rest rooms and men's rest rooms, which are elaborately furnished and sanitarily perfect, being equipped with the latest word in rest room fittings. There is another ladies' rest room on the mezzanine floor.

The wall decorations in the ladies' room represent "Scenic America," several scenes of different parts of the country being reproduced. The men's room is finished with leather wall coverings and furnished with mission furniture. Manager Al Beckerich also had his office on the mezzanine floor, which is beautifully furnished in Italian Renaissance style. There is also a large fireplace and a novelty in the hanging of many cages in which canary birds chirp constantly.

No Stairs to Climb

The main street lobby has been given a background of cremeline marble with an antique base, while the walls are covered with large mirrors. Marble columns grace the side of the mirrors in the lobby foyer leading to the main corridors. The main corridors is the most perfect method of entering a theatre. There is a slight decline as one reaches the grand staircase. Two steps downward and one on the orchestra level, while just a few steps up and one reaches the balcony. The slant of the balcony floor makes this possible and prevents the climbing of stairs.

In the theatre projectors, the view of one of the extreme beauty. The draperies are of Venetian red trimmed with black and gold while the wall coloring is that of Cafe au Lait. Ivory and gold medallions touched with blue and opia. Classic murals are found on the side walls over the balcony floor and in the rear of the auditorium. A carpet of Italian red, fainly patterned serves to bring out the delicate wall colorings. A three way lighting system of red, white and blue is used enabling the management to light the theatre with five different blends.

Duct System of Ventilation

The duct system provides ventilation, while huge blower fans located at the right and left of the stage facing the theatre and at the floor line feed fresh and pure air. Given a spirited circulation through hidden wall fans, it is then sucked off of the ceiling line by large exhaust fans. It is this excellent ventilation system, which permits the management to allow smoking up the balcony, boxes and loges, a feature greatly appreciated by men patrons. At no time is there any annoying smoke in the theatre. The loges are furnished with wicker chairs covered with tapestry.

The State is well provided with exits, because of the two street entrances and one in the alley. The screen is a Regal Light type made for all the Loew houses. The projection room is Simplex equipped. Spotlight, a Herter Transverter and other modern equipment is also found in the booth. Sam Geddis is the chief operator. The length of throw is 155 feet.

A large organ is a State feature. There is a fifteen piece orchestra. The box offices are equipped with Automatic lightning change machines. Lobby display fixtures were furnished by the Stanley Frame company. The house is also equipped with intercommunicating telephones.

The dome of the State is one of the most attractive in the country. It has hundreds of lights, glass panels, lighted ornaments and a hand around it can be illuminated in various colors.

Elaborate electric display are found in front of each entrance. Here the programs are displayed in illuminated block letters. A mammoth Loew sign runs up the front of the Main street entrance. The stage is unusually large, mural paintings adorning the proscenium arch, at each side of which the organ pipes are placed covered with lattice work.

W. T. E. Co. Simplexes Four Western Theatres


The theatre, which has a seating capacity of over eight hundred and represents an approximate investment of $100,000, was completed equipped with opera chairs, draperies, carpets and Simplex projection equipment by the above concern.

The projection room, which is thirteen feet in length and eight feet wide, is equipped with two latest model Simplex Projectors which project a sixteen foot picture through Simplex lenses at ninety feet.

They also report the installation of opera chairs, draperies, Simplex Projectors, Trans- verse-type scenic and screens in the new Blue Moon Theatre at Corvallis, Oregon, and the new Rialto Theatre, Hod River, Oregon. The new Neptune Theatre, Seattle, Wash., which will open shortly has also placed its order for Simplex Projectors and other projection room equipment with this enterprising concern.

Wants Vacuum Cleaner

Pawhuska, Okla.

I have a picture house 20x100, seating four hundred with wood floor and aisle carpets, (2), rubber carpet back of seats, seats are green wood.

What is the best cleaner for the above sized house? I saw kick vacuum cleaner advertised. Where can I buy the equipment? Very truly yours, ALBERT JACKSON.

You will find that Number 341-T Arco Wand Vacuum Cleaner will take care of your house nicely. This is made by the American Radiator Company, which has a sales branch in Omaha and another in Denver.

Newman Oxiates Trouble

Newman steel-clad ticket choppers were selected by Balaban and Katz for the equipment of their new Four Million dollar Chicago House. Which means that there will be no trouble with chopper boxes or non-mutilated tickets in that theatre.
Next To the Sun

it is scientifically proved that the carbon arc is the most powerful light on earth.

And the “shining light” among carbon arcs—

the nearest kin to the sun itself — is the Columbia Arc.

Columbia
Projector
Carbons

Brilliant
Bright White Light
Noiseless—Flickerless

National Carbon Company, Inc.
Cleveland
Ohio

TransVerteR

The Series Arc M-G
Set that Produces
Perfect Arcs.

TransVerteR is the original series arc motor generator and in actual service has established itself as the standard M-G set of the motion picture industry.

TransVerteR changes Alternating Current to Constant Current D. C., furnishing light of increased candlepower and unvarying intensity, that can be easily directed and controlled.

TransVerteR gives a perfect arc, perfect light, and a perfect dissolve of the picture which assures pleased and regular patrons through improved projection.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

The Hertner Electric Co.
1900 W. 112th St.
Cleveland, O.
Karkula, of She's Opera House, Runs a Real Machine Shop. Read His Tool List

In the September 3 issue of this department appeared an article on tool equipment adapted to the requirements of the moving-picture theatre.

In the article we incorporated lists of tools as recommended by Epes W. Sargent and Will C. Smith and one that F. A. Alexander, Queen Theatre, Marshall, Texas, had found useful. R. P. Morris, projectionist of the Greenville, Texas, Opera House, kicked in with another list which appeared in our issue of October 1 and now comes one from Stephen S. Karkula, of She's Opera House, Jamestown, N. Y., that is calculated to fill our readers with envy.

Here's what Mr. Karkula says:

Jamestown, N. Y.,
October 24, 1921.

Editor Equipment Section,
Moving Picture World,
Dear Sir:

With much interest I have read your articles on Better Equipment. I really do believe that well-chosen tools are most essential in the projection room, but the projectionist must also be a skillful mechanic to obtain the best results from his various tools. Tools will not produce work unless skill is applied with them.

My assortment consists of:

1 pair 8 1/2" linemen's cutting pliers
1 pair 1" linemen's cutting pliers
1 pair 6" diagonal side cutting pliers.
2 pair 6" long nose pliers.
2 pair 7" aviation nose pliers.
2 pair 8" carbon pliers.
1 pair outside calipers (4", 6")
1 pair 6" inside calipers.
2 paid dividers (6", 8")
1" micrometer.
drill gauge
1 screw pitch gauge
12" steel calipers, combine square and centre head
1" folding rule.
7 1/2" tape measure
1 9" T wrench.
3 crescent wrenches (4", 6", 8")
4 pipe wrenches (6", 8")
6 flat files various sizes and grades
6 small size round files
3 three-cornered files
2 diamond point chisels (4", 6")
cold chisel set
3 1/2" small screw drivers
1 6" Yankee ratchet screw driver
1 8" blacksmith screw driver
1 8" medium screw driver
2 10" long slim screw drivers
12" large screw drivers
1 belt punch (4 punches)
2 machinists' hammers (large and small)
1 claw hammer
1 wooden mallet
combination blow torch.
2 breast drills (large and small)
1 set of drills from 1/32 to 1/4" with brake and dozen bits
1 expansion bit
1 medium size vise
1 small vise
2 soldering irons (large and small)
1 rill anti with various size holes drilled
1 small anti

1 intermittent tool.
12 dozen thread cutting dies and taps (3/32" to 1/4"
2 emery wheels hand power and motor power with chuck.
2 centre punches
6 pin punches from 1/16" to 1/4"
3 belt picks (three sizes)
2 jack knives
2 scissor sharpeners
1 hack saw half dozen blades.
jeweler's saw and blades
1 small electric drill
1 keyhole saw and blades
1 pipe vise
1 large oil can, two small oil cans
2 trouble lamps (large and small can be delabed)
2 kinds of brushes for sprockets
1 watch case receiver testing for testing purposes.
1 portable 10" combination combination
1 battery volt and ammeter
1 portable small switchboard combination.

Sincerely yours,

STEPHEN S. KARKULA
She's Opera House.

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Picture Theatres Projected

BENTONVILLE, ARK.—M. J. Killburne, manager Royal Theatre, has purchased building and will convert into moving picture house. They will have capacity.

HARTFORD, CONN.—Martin Kelleher, of First National Exhibitors' Exchange, New Haven, part owner of Empire Theatre here, will assume control of Princess Theatre, December 1.

DOVER, DEL.—Church Motion Picture Corporation has leased from Reverend Hattie Cuthbert, to capital of $4,000.

JACKSONVILLE, FLA.—C. E. Reddick has contract to erect moving picture house for Hattie Cuthbert, at capital of $4,000.

SIOUX FALLS, S.D.—Ernest Whitehead and Maude Miller have opened new Rex (moving picture) theatre.

CLINTON, ILL.—J. C. Wilson has plans by S. A. Clausen, Milburn Building, Decatur, for theatre, to cost $75,000.

WANCHGATE, SD.—Ernest Whitehead and Maude Miller have opened new Rex (moving picture) theatre.

TOLEDO, OH.—H. G. Mock, Manly, has purchased Cozy.

DANVILLE, KY.—Malcolm Weck has plans by Joseph & Joseph, Frances Building, Louisville, for two-story brick and stone-tiling moving picture theatre 50 by 120 feet, to cost $50,000.

LEXINGTON, KY.—Col. Fred Levy, William James and others have leased site on East Main street for erection new theatre, with seating capacity.

BALTIMORE, MD.—New theatre erected by Benjamin Cluster at 303 South Broadway, has opened.

CHESTERTOWN, MD.—Walter C. Pippen, 265 Washington street, is preparing plans for two-story brick moving picture theatre, site is one floor building, to cost $15,000.

MIDDLETOWN, MD.—Charles F. Main will erect moving picture theatre.

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Picture Theatres Scheduled to Open

<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Location</th>
<th>Capacity</th>
<th>Manager in Charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 14</td>
<td>Broadway</td>
<td>Cape Girardeau, Mo.</td>
<td>1,100</td>
<td>S. F. Brady, Cape Girardeau, Mo.</td>
</tr>
<tr>
<td>Nov. 14</td>
<td>Rogers</td>
<td>Canton, N. Y.</td>
<td>850</td>
<td>B. H. Rogers, Canton, N. Y.</td>
</tr>
<tr>
<td>Nov. 14</td>
<td>Columbus</td>
<td>Columbus Ave, Baltimore, Md.</td>
<td>1,300</td>
<td>E. B. McCurdy, 400 Fremont Ave, Baltimore, Md.</td>
</tr>
<tr>
<td>Nov. 15</td>
<td>Blue Mouse</td>
<td>Portland, Ore.</td>
<td>900</td>
<td>John Hampton, Blue Mouse, Seattle, Wash.</td>
</tr>
<tr>
<td>Nov. 20</td>
<td>Rialto</td>
<td>Westenacche, Wash.</td>
<td>800</td>
<td>A. Algae, Westenacche, Wash.</td>
</tr>
<tr>
<td>Nov. 30</td>
<td>Pearl</td>
<td>Gillespie, Ill.</td>
<td>1,500</td>
<td>John Peet, Chestnut St., Gillespie, Ill.</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>Unnamed</td>
<td>Portland, Ore.</td>
<td>1,000</td>
<td>W. E. Tebbets, 1156 Grant St., Portland, Ore.</td>
</tr>
</tbody>
</table>

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SITUATIONS WANTED

PROJECTIONIST, nine years' experience; all equipment. Wishes permanent position where perfect projection is appreciated. Recent experience. Last position four years: $1,400, Aitchison, Kansas. Projectionist for two years' experience, all makes machines and electrical equipment. Married, twenty-five years old. Go anywhere. G. A. J., Ruston, Okla.

---

CLASSIFIED ADVERTISEMENTS

Cost Little or Much

SITUATIONS AND HELP

All Other COMMERCIAL ADVERTISING 5c word

Notice: The publishers expect that all entries will be in every advertisement which will bear the affixed advertisement.
BETTER REELS

GLOBE Reels are such for they are made to withstand the hard usage they are subjected to, as is proven by the fact that they outlast all other types and makes.

Made of excellent steel and fitted with a hub that has a detachable spring, permitting easy replacement of a broken one, they are far superior to any other make of reel.

GLOBE Reels are made in two sizes:
10" Diameter, Type FS-1022 R, suitable for carrying 1,000 feet of film.
14" Diameter, Type HS-1422 R, suitable for carrying 2,000 feet of film.

We shall be glad to quote prices upon receipt of information conveying the size and quantity you will use.

THE GLOBE MACHINE & STAMPING COMPANY
CLEVELAND OHIO

We also manufacture special Reels for Nicholas Power's Machines and others; Reel Cans and Reel Shipping Cases.

It's Noiseless.
It's Positive.
It's Foolproof.
It's Economical.
It's Creating Satisfied Customers Throughout the United States.

Let us send you the names of a few of them.

You can't move a curtain evenly by hand like you can with the Vallen Automatic Curtain Machine.

You need a proper track whether you have a machine or not. We Make the Proper Track.

E. J. Vallen Electrical Company
55 South Canal Street
Akron, Ohio

Critical Definition
with remarkable flatness of field, brilliant illumination, and maximum contrast between black and white are the results of projection through the

Bausch & Lomb CINEPHOR
The New Projection Lens

Made by the great optical house of Bausch & Lomb, this projection lens is scientifically right, and the quality absolutely uniform.

Write for interesting literature.

Bausch & Lomb Optical Co.
St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Biopics), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Pram Binoculars, Maymiles and other High-Grade Optical Products.

Previewing

It has often been necessary for you to devote some of your working hours to previewing films. Perhaps this had to be done in a cold theatre—keeping your operator overtime.

Think of previewing your program in your own home. You can do this with a DeVry Portable Motion Picture Machine. Attached to any light socket—can be operated on any alternating or direct current. Takes standard size film—shows any size picture from 9x12 feet depending upon the distance from the screen.

It is portable—can be carried anywhere. Shows a movie on the wall, ceiling or floor.

Distributors in principal cities. Write today for descriptive literature.

The DeVry Corporation

FACTORY:
1256 Marianna Street
Chicago, Illinois

NEW YORK OFFICE:
141 West 42nd St.
New York City
Six Simplex Type S Machines
Practically new—Perfect condition.
Will make good price.
Write today.

AMUSEMENT SUPPLY CO.
DISTRIBUTORS OF THE
MOTIOGRAPH DE LUXE
746 S. Wabash Ave. Chicago, Ill.
We are the oldest Supply House in the motion picture trade.

"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Halsted Ave., Chicago 1810 Brisker Bldg., New York

PROJECTING THE GREATEST PICTURE ON EARTH
PORTER installs SIMPLEX PROJECTORS, Special Lenses, Robin
Electric Speed Indicators at 44th Street Theatre, N. Y., and Crescent
Theatre, Brooklyn, for D. W. GRIFFITH'S "WAY DOWN EAST."

B. F. PORTER, EXCLUSIVE EQUIPMENT,
729-7th AVENUE, NEW YORK

ERBOGRAPH COMPANY
LUDWIG G. B. ERB PRESIDENT
MOTION PICTURE DEVELOPING AND PRINTING
TELEPHONE AUDUBON 3716
203 TO 211 W. 146TH ST.
NEW YORK, CITY

In answering advertisements, please mention The Moving Picture World

TYPHOONS COOL AND VENTILATE
TYPHOON FAN COMPANY
345 WEST 39TH ST. NEW YORK CITY
1044 Camp St., New Orleans, La. 255 No. 13th St., Philadelphia, Pa. 64 W. Randolph St., Chicago, Ill.
Do you know—
that the

CHICAGO
THEATRE

SEATING
5000 People
COSTING
4 Million Dollars
OPENED WITH

7 Simplex
PROJECTORS

Made and Guaranteed by
THE PRECISION MACHINE CO., INC.
317 East 34th St.—New York
Recent Epoch Making
Exclusive Power's Improvements

POWER'S ROLLER PIN
INTERMITTENT MOVEMENT

Noiseless in Operation
Reduces Frictional Wear to a Minimum

This change does not alter the nature of the movement itself but makes for greater efficiency. The steel cross pins which engage with the cam have been equipped with tempered steel rollers which in action are retained on the pins of the cross by a thin steel flange that is attached to the actuating cam and locking ring by four set screws. Instead of the pins of the pin cross coming in contact with the cam by a sliding frictional motion, the rollers make possible a roller contact. The result is that the point of contact constantly changes; the movement operates with a minimum of friction and remains in accurate adjustment for a much greater period of time.

BETTER PROJECTION PAYS
DEPEND UPON POWER'S

POWER'S GOVERNOR TYPE
MECHANICAL SPEED CONTROL

Simple
Faces of discs are held in contact by spring, tension of which is automatically controlled by governor. No side thrust on bearings. Not affected by ordinary voltage fluctuations.

Dependable
Essential elements are—a driving disc, a driven disc, a governor, and a coil spring—all operating concentrically around a common shaft.

Efficient
Speed of mechanism may be reduced or increased almost instantaneously.
112,625 People—
saw
"The Sheik"

IN ONE WEEK IN NEW YORK

In all the history of entertainment, no such record has ever been made.
That is the entire population of a city as large as Albany, or Salt Lake City, or Trenton.
The first three games of the last World Series played to 105,403.
"The Sheik" beat that by 7,222.
The record hitherto for the Rivoli and Rialto Theatres was 97,713, made by "The Affairs of Anatol."
"The Sheik" beat that by 14,912.
The Dempsey-Carpentier fight took in 90,000 paid admissions.
"The Sheik" beat that by 22,625.
The Yale-Princeton game played to 75,000.
"The Sheik" beat that by 37,625.

Draw your own conclusions. "The Sheik" will draw the crowds.

A GEORGE MELFORD PRODUCTION WITH AGNES AYRES AND RUDOLPH VALENTINO
By E. M. Hull

Presented by Jesse L. Lasky

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY
HAL ROACH

presents

thru ASSOCIATED EXHIBITORS

HAROLD LLOYD

in

"NEVER WEAKEN"

PATHE DISTRIBUTORS
FOREIGN REPRESENTATIVE
for ASSOCIATED EXHIBITORS
SIDNEY GARRETT

"Go to it. Grab it quick!"—Motion Picture News.

"Score another homer for Harold Lloyd."—Moving Picture World.

"'Never Weaken' is a knockout. Roaring laughter punctuated by screams and hysteria. See that the seats are nailed firmly, then pack them in. 'Never Weaken' is sure to go big. It will catch on like a house a-fire."—Wid's.

"'Never Weaken' brought screams and roars of laughter to a group of hard-boiled reviewers. Better proof of fun and spontaniety in a comedy we cannot offer."—Morning Telegraph.
"MISS LULU BETT—"
**The Book**

Half of America read it—all of America talked about it. Not only a best seller—it aroused more discussion than any novel published during the year.

"MISS LULU BETT—"
**The Play**

One of the real hits of last season in New York. Winner of the Pulitzer Prize for the best American play. Played to crowded houses for months.

A WILLIAM de MILLE PRODUCTION
From the novel and play by ZONA GALE—Scenario by Clara Beranger—
A Paramount Picture

And now Adolph Zukor presents
"MISS LULU BETT—"
**The Picture**

Bound to be a big box-office winner. The marvelous production and the sensational cast will make it more popular than the book and play together.

with
LOIS WILSON, MILTON SILLS, THEO. ROBERTS, HELEN FERGUSON
Books and plays come and go, but "The Little Minister" has gone on for twenty years. As a book, beloved in a million homes. As a play, never to be forgotten by the millions who saw it.

Miss Compson never had a better role than that of the girl who pretended to be a gypsy—and turned a whole town upside down. Your audiences will love her in every scene of it.

A Paramount Picture
A COMEDY ABOUT
A MONEY MAKER

THAT WILL MAKE MONEY
FOR EVERY EXHIBITOR~

'GET-RICH-QUICK
WALLINGFORD'

The Adventures of Blackie Daw and Get-Rich-Quick-Wallingford

from the Original World-Famous Play by Geo.M.Cohan

Directed by Frank Borzage

Scenes by Joseph Urban

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
Eddie Lamb
Who possesses $1,000, gets his clothes and ideas from a mail order catalog.

Judge Lampton
Leading Notary Public and Auto Agent.

Mr. Wells
Who amassed a gigantic fortune in Battlesburg Real Estate.
$40,000.

G. W. Battle
Who knows every dollar in town by its first name and owns most of them.

REMEMBER, the public from Maine to California knows "Get-Rich-Quick Wallingford."

The original stage play by Geo. M. Cohan, from which this authorized Cosmopolitan Super Feature Special Production was screened, played a record business on Broadway as a stage success, and has been seen across the footlights for years.

You get it now as a Cosmopolitan Super Special Feature—on a silver platter!

Don't figure that you will have to sell this picture to your patrons—you can't—it sells itself.

And the public is waiting right now for this picture.
Picture audiences have been reading again the "Get-Rich-Quick Wallingford" story as it appears daily in the Hearst papers.

The characters in the story are known on every Main Street in forty-eight states.

Seen in every small town hotel, barber shop and grocery store—and your audience will stand in line to see them living before them on the screen of your theatre.

"Get - R i c h - Quick Wallingford" gets the money because it gets away straight to the every day people themselves.
You can't beat those four words across your theatre lobby! Every word means hard, cold CASH to you!

Those four words will pay you better than any other four words you ever saw in a picture title.

Because back of these four money making words are the famous reputations of Cosmopolitan Productions and Geo. M. Cohan, known the world over.

If they can't make money for you, YOU can't make it.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation
Exhibitors Join the Chorus — Praising
"A MAN'S HOME"
The Bookings Tell the Story

New York—Capitol
Chicago—Roosevelt
Boston—Boston
Cincinnati—Capitol
Louisville—Alamo
Forth Worth—Rialto
Oklahoma City—Criterion
Los Angeles—Lois
Atlanta—Metropolitan
Jackson (Mich.)—Rex
Rochester—Regent
Pueblo—Palm
Reno—Wigwam
Sioux City—Rialto
Troy—American
Philadelphia—Stanley
Washington—Metropolitan
Milwaukee—Merrill
San Francisco—Granada
Indianapolis—Colonial
Toledo—Temple
Buffalo—Strand
Topeka—Orpheum
Worcester—Plaza
Akron—Orpheum
Lynn—Waldorf
Tulsa—Majestic
Madison (Wis.)—Strand
Muncie—Grand

And still they come!
Phenomenal Service That Cost You Nothing Extra!

On Friday, Nov. 11th, on the third anniversary of the Armistice that brought peace after years of bloodshed, the Nation bowed in silence before the coffin that contained our cherished and Unknown Dead.

Foch, Beatty, Diaz, Jacques, Pershing, the great leaders of an Allied cause, united with the distinguished guests of many nations in reverent tribute to the soldier who lost not merely his life but his very name in his duty to his country.

Here was something in which every man, woman and child who claims Americanism shared, in spirit if not in presence.

Is it strange that the Pathe News, ever foremost in presenting events of interest, should have given phenomenal service without extra cost, thereby living up to its high traditions?

Was it not in keeping with the Pathe News quality that the pictures issued of this notable happening were wonderful, impressive, and complete?
What Was Done
How It Was Done

The funeral procession left Washington for Arlington at 8.30 a.m. At 10 a.m. a special aeroplane was in the air, bound for the Pathe factory at Jersey City with complete negatives of the procession.

The impressive services at Arlington were finished at 1.30 p.m. At 1.45 p.m. another special aeroplane was in the air, also bound for Jersey City.

Special messengers in swift cars delivered the finished special editions to the leading Broadway and Brooklyn theatres so that they were being shown at 7.30 p.m. the same evening.

But Pathe News service is not for Broadway only. Special messengers went with prints by fast train to Boston, Pittsburgh, Albany, Buffalo, Washington, Philadelphia, New Haven and Newark at 10 o'clock the same night. Airplanes took prints to Cleveland, Chicago and points west. Fast mail took prints to Atlanta, Charlotte and New Orleans. To show the tremendous speed, prints were due in San Francisco on Monday the 14th, at 3 p.m.

This is SERVICE, gentlemen, the kind you have always had from Pathe News, the kind you will always get. And it costs you nothing extra.
A STATEMENT

IN presenting "OVER THE HILL" for the entertainment and edification of theatre-goers the world over, I am performing a task which affords me a delight, wholly unalloyed.

Will Carleton, upon two of whose poems this production is based, is known as the "Farm Poet." He sang of the homely things of life—the things with which you and I are intimately familiar.

In the two fine poems here referred to, Carleton touched upon the same subject which caused Absalom to break the heart of his father, David, King of Israel, and which evoked from King Lear his immortal plaint, "How sharper than a serpent's tooth it is to have a thankless child." It is a subject which will wrest songs from poets of all the generations yet to come.

I have watched the development of "OVER THE HILL" from the moment the first scene was written. I have watched it throughout the months it was in course of production. It represents a Labor of Love. In it I take a pride which has never been exceeded—or even equalled—in all the years I have been making pictures.

"OVER THE HILL" is a picture that will live as long as the homely virtues continue to exist. Dedicated to all the mothers and fathers in the world, it will do its share toward making the world a better place to live in.

WILLIAM FOX.
Hard Times and Plain Facts
Box Office Results on “Over the Hill”
Released by Fox Film Corporation

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Theatre</th>
<th>Capacity</th>
<th>Played</th>
<th>Gross Not including War Tax</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>5,602,841</td>
<td>Lyric, Central, Park, Broadhurst, Astor</td>
<td>1,349, 992, 1,354, 1,120, 865</td>
<td>12 months</td>
<td>$768,304.50</td>
</tr>
</tbody>
</table>

(Theatres listed below still playing OVER THE HILL)

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Theatre</th>
<th>Capacity</th>
<th>Weeks</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago, Ill.</td>
<td>2,497,722</td>
<td>Woods, Stanton, Terminal, Lyric, Metropolitan, Opera House</td>
<td>1,236, 1,600, 2,038, 1,500, 1,400, 1,300</td>
<td>9 weeks</td>
<td>$136,072.25</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>1,709,518</td>
<td>Stanton, Tremont, Savoy, Alhambra</td>
<td>1,600, 1,250, 750, 2,300</td>
<td>4, 9, 4, 1 weeks</td>
<td>59,664.50, 94,117.00, 34,454.48, 20,875.25</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>756,476</td>
<td>Lyric, Metropolitan, Opera House</td>
<td>1,500, 1,410, 1,300</td>
<td>3, 5, 6 weeks</td>
<td>17,499.30, 40,769.65, 42,850.50</td>
</tr>
<tr>
<td>Pittsburgh, Pa.</td>
<td>588,819</td>
<td>Savoy, Alhambra</td>
<td>750, 2,300</td>
<td>4, 1 weeks</td>
<td>34,454.48, 20,875.25</td>
</tr>
<tr>
<td>Milwaukee, Wis.</td>
<td>457,000</td>
<td>Alhambra</td>
<td>2,300</td>
<td>1 week</td>
<td>20,875.25</td>
</tr>
</tbody>
</table>

Engagements Completed

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Theatre</th>
<th>Capacity</th>
<th>Weeks</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detroit, Mich.</td>
<td>993,739</td>
<td>Washington</td>
<td>1,750</td>
<td>7 weeks</td>
<td>$89,459.00</td>
</tr>
<tr>
<td>San Francisco, Cal.</td>
<td>508,410</td>
<td>Columbia</td>
<td>-1,250</td>
<td>8 weeks</td>
<td>71,002.00</td>
</tr>
<tr>
<td>Newark, N. J.</td>
<td>414,216</td>
<td>Terminal</td>
<td>2,038</td>
<td>4 weeks</td>
<td>54,241.00</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>308,580</td>
<td>Lyric, Metropolitan</td>
<td>1,500, 1,400</td>
<td>3, 5 weeks</td>
<td>17,499.30, 40,769.65</td>
</tr>
<tr>
<td>Seattle, Wash.</td>
<td>316,000</td>
<td>Lyric</td>
<td>1,500</td>
<td>3 weeks</td>
<td>17,499.30</td>
</tr>
<tr>
<td>Providence, R. I.</td>
<td>237,595</td>
<td>Metropolitan</td>
<td>1,410</td>
<td>5 weeks</td>
<td>40,769.65</td>
</tr>
<tr>
<td>St. Paul, Minn.</td>
<td>234,600</td>
<td>Opera House</td>
<td>1,300</td>
<td>6 weeks</td>
<td>42,850.50</td>
</tr>
<tr>
<td>Oakland, Cal.</td>
<td>216,360</td>
<td>Garrick</td>
<td>2,000</td>
<td>3 weeks</td>
<td>17,841.51</td>
</tr>
<tr>
<td>Springfield, Mass.</td>
<td>129,563</td>
<td>Orpheum</td>
<td>1,700</td>
<td>3 weeks</td>
<td>23,670.50</td>
</tr>
<tr>
<td>Hartford, Conn.</td>
<td>110,900</td>
<td>Fox’s</td>
<td>1,444</td>
<td>3 weeks</td>
<td>21,318.00</td>
</tr>
<tr>
<td>Hoboken, N. J.</td>
<td>68,166</td>
<td>Parsons</td>
<td>1,500</td>
<td>1 week</td>
<td>14,690.25</td>
</tr>
<tr>
<td>Sacramento, Cal.</td>
<td>65,857</td>
<td>U. S.</td>
<td>1,400</td>
<td>1 week</td>
<td>6,628.41</td>
</tr>
<tr>
<td>Fresno, Cal.</td>
<td>44,616</td>
<td>Clinic</td>
<td>1,124</td>
<td>2 weeks</td>
<td>9,251.25</td>
</tr>
<tr>
<td>San Jose, Cal.</td>
<td>39,642</td>
<td>Liberty</td>
<td>1,500</td>
<td>1 week</td>
<td>8,118.33</td>
</tr>
<tr>
<td>Long Branch, N. J.</td>
<td>13,298</td>
<td>Liberty</td>
<td>1,200</td>
<td>1 week</td>
<td>6,662.60</td>
</tr>
<tr>
<td>Glen Cove, L. I.</td>
<td>8,664</td>
<td>Grand</td>
<td>700</td>
<td>1 week</td>
<td>6,578.00</td>
</tr>
<tr>
<td>Chico, Cal.</td>
<td>5,000</td>
<td>Glen</td>
<td>900</td>
<td>6 days</td>
<td>2,289.36</td>
</tr>
<tr>
<td>Wenatchee, Wash.</td>
<td>4,020</td>
<td>Majestic</td>
<td>900</td>
<td>3 days</td>
<td>1,802.25</td>
</tr>
</tbody>
</table>

80 Million people in America will see “OVER THE HILL”
Have you booked the attraction for your theatre?
WINNERS of the WEST

has won the Schools of America for you!

Booked by
2517 theatres in less than 30 days!

Directed by EDWARD LAEMMLE and starring ART ACORD, now the great screen hero of every American child, "WINNERS OF THE WEST" is at once a dramatic knockout and the first Serial that has ever received the complete approval of School-boards and Censors wherever shown. Don't neglect the fact that the Schools are with you on "WINNERS OF THE WEST." School-teachers and School-boards want the children to see it. They send them to see it. As a result, no less than 2517 theatres have booked "WINNERS OF THE WEST" in less than thirty days from date of release. Beat that if you can! Book this great American History Chapter-play and book it today!

The
New Kind of Serial that will never need a Censor

UNIVERSAL-MADE
"POSSESSION"

from the novel "PHROSO"
by Sir Anthony Hope

a Louis Mercanton Production
presented by

R-T PICTURES
Sir Anthony Hope is the master of dramatic story telling. His romances have vividness of first hand experience.

Mercanton, the "Griffith of Europe," has produced in "Possession" a picture of such intense action as to hold the spectator breathless.

The sets in this picture are real. A real and famous old castle. A great natural cave 300 feet below ground, its walls and roof a-glitter with stalactites of weird and eerie beauty. Every action takes place in the identical location, amid the identical surroundings that gave the novel its atmosphere and color.
"I Accuse"

ABEL GANCE'S
SENSATIONAL PRODUCTION

A TREMENDOUS INDICTMENT
OF MODERN CIVILIZATION

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS · PRESIDENT
United Artists Corporation

A Picture to Satisfy Your Patrons' Demands for New Scenes and New Thrills!

A Sensational Alaskan Railroad Melodrama!

Bennett Pictures Corporation presents a picturization of Rex Beach's famous railroad novel "The Iron Trail"

Directed by R. William Neill
Scenario by Dorothy Farnum
Photography by Ernest Haller

Cast includes Wyndham Standing
Thurston Hall
Reginald Denny
and Alma Tell
MARY

Pickford

in

"Little Lord
Fauntleroy"

from
FRANCES HODGSON BURNETT'S
famous story

SCENARIO BY BERNARD MCCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION
MARY PICKFORD  CHARLIE CHAPLIN
DOUGLAS FAIRBANKS  D.W. GRIFFITH
WIGAM ADAMS  PRESIDENT
JUST COMPLETED—
the greatest triumph of
KATHERINE MACDONALD'S
screen career—
"THE INFIDEL"
By CHARLES A. LOGUE
Directed by JAMES YOUNG

IN COURSE OF PRODUCTION—
The American Beauty
in
"DOMESTIC RELATIONS"
a tense, timely drama of the home
By VIOLET CLARK
Directed by CHET WITHEY

IN PREPARATION—
"WHITE SHOULDERS"
the popular novel first published in The Saturday Evening Post
By GEORGE KIBBE TURNER

FIRST NATIONAL ATTRACTIONS

PREFERRED PICTURES, Inc.
B. P. SCHULBERG, Pres. and Genl. Mgr.

EXECUTIVE OFFICES
576 Fifth Avenue, New York

STUDIOS
Los Angeles, Cal.
A SOUND PRODUCTION

"A PASTE BOARD CROWN"

Adapted from the novel
by
Clara Morris

A TRAVERS VALE PRODUCTION

NATHAN & SEMERAD

130 West 46th Street      New York

[Telephone: Bryant 6930]
'MY BOY'

Furnishes sunshine and happiness to the toddling three-year old and to the toddling one hundred-and-three-year old.

He has that something so very different that pleases old and young alike.
Unsold

Sold

Samuel Spitzer
Redcraft Film Exchange
805 So. Wash Ave., Ill.

C. O. Howehurst
Superior Screen Service
147 Regent St., Salt Lake City, Utah.

Pearce Films, Inc.
308 Canal St., New Orleans, La.

R. D. Craver
First National Exhibitors Circuit
1st Ch. St., Charlotte, N.C.

Fine Arts Film Co.
1013 Olive St., St. Louis, Mo.

Samuel Zierler
Commonwealth Film Corp.
757 9th Ave., New York

Nu Art Film Corp.
901 Franklin St., Buffalo, N.Y.

Ben Amsterdam
Masterpiece Film Attractions

Marion Kohn
Federated Film Dist.
905 Golden Gate Ave., San Francisco

A. A. Weiland
Standard Film Exchange
49 North St., Pittsburg, Pa.

Alfred A. Raymond
Ray San Film Co.
913 Commerce St., Dallas, Texas

Fred Cubberly, Mgr.
First National Exhibitors Circuit
1070 Arcade, Minneapolis, Minn.

Al Kahn
Federated Film Exchange
411 17th St., Kansas City, Mo.

Arthur Cohen
Road Film Co.
812 Dundas St., East Toronto

R. D. Lewis Film Co.
114 Market St., Little Rock, Ark.

New England

Kentucky,

Tennessee,

Ohio

Michigan

Washington, D.C., Maryland,

Delaware,

Virginia,

Northern Oregon,

Idaho,

Montana,

Northern Illinois,

Wisconsin,

Indiana,

Utah,

Wyoming,

Colorado,

New Mexico,

Southern Idaho,

Louisiana,

Mississippi,

North Carolina,

South Carolina,

Georgia,

Florida,

Alabama,

Eastern Missouri,

Southern Illinois,

Greater New York,

Northern New Jersey,

Upper New York State,

Eastern Pennsylvania,

Southern New Jersey,

California,

Arizona,

Nevada,

Western Pennsylvania,

West Virginia,

Texas,

Oklahoma,

Minnesota,

North & South Dakota,

Western Missouri,

Kansas,

Iowa,

Nebraska,

Eastern Canada,

Western Canada,

Arkansas

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Splendidly presented, a magnificent thing for the entire industry. The Bible in Pictures. Which will have a trade show Wednesday. I saw them. First four reels. And words fail to describe these simple, yet beautiful pictures. Which are not only splendid entertainment, but will, if properly handled, prove the finest offset to talk about censors and police and give an uplift to this industry which, at this moment, it needs badly.

There is everything that a picture needs in these single reels: drama, spectacular effects, and what is best of all they are not preachy.

And the exhibitor who can see his way to using four or five of them on a Sunday morning, with a special chorus, singing sacred songs, will make a get-away that will have his theatre talked about for months.

Danny

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WILLIAM D. TAYLOR
PRODUCTION
*MORALS*
A PICTURE YOUR
BOX-OFFICE WILL REMEMBER

MAY M'AVOY
AS THE HAREM GIRL
Bizarre Oriental settings,
Tense, swift-moving scenes—
Drama that throbs and thrills—
A glorious spectacle—
May McAvoy as the lovely harem girl—
A story that brings the heart to the throat
A wonder picture with every crowd appeal.

A DISTINGUISHED CAST—

Including:
WILLIAM P. CARLTON, leading man of “Inside the Cup;” KATHLYN WILLIAMS, one of the foremost act­ers.
THE STAR—
Realart’s "Wonder Girl" of whom the critics said:
"There is no limit to what may be expected of her", and who proves it in her role of the lovely harem girl.

A Turkish harem, with all its pretty women, strange costumes, lavish settings—
—A marriage bargain made in true Oriental fashion—
—The whipping of a harem girl who tries to escape—
—The plot of the two false friends which almost succeeds—
—The tremendously dramatic scene where the harem keeper comes to claim the girl—
—These, and many other scenes are what
OUT of the seclusion and security of a harem—
Out of the warmth and languor of the East,
to be dropped suddenly into the chill of a London fog—
Into the bachelor household of a man she had never seen—
And so into his bewildered, lonely heart.
And there to dwell like some wild exotic flower until a friend’s perfidy, another woman’s jealous plotting, and a great danger brought the realization of love—almost too late.
That’s the story of MORALS!

THE STORY—
Adapted by Julia Crawford Ivers from William J. Locke’s novel “The Morals of Marcus” which has thrilled millions of readers, and the play of the same name that was the sensation of a few years ago and brought stage stardom to Marie Doro.
A Special Production!
But only one way to get it.
Not held out from the regular releases for greatly increased rentals.
It's part of your Realart Star Franchise.
Get it now by signing now!

MORALS
HERE'S a picture that you could make money on at Special prices, but on which you can make a killing at your Realart Star Franchise price! There's a powerful following behind Constance Binney!

Are you cashing in on it?
Here's your chance with a story that goes straight to the heart and straight to the home!

*Story by Sonya Levien
Directed by Maurice Campbell*
Another Truly Big Production

CONSTANCe BINNEY

in

“FIRST LOVE”

Fans are shopping for entertainment, are they?
Well, here is one you can guarantee.—
For swift-moving drama with a heart-punch;
For suspense that grips and holds;
For all of the romantic qualities people have come to look for in Constance Binney’s Productions.
A Special Production in every way!
HERE'S another rollicking, sure-fire comedy-drama—just such a story as millions of fans have come to expect from Wanda Hawley.

Talk about versatile! One minute she's a down-trodden seamstress, and then—zip—she's a bird of paradise, shaking a wicked plume!

They'll like it, and call for more.

It has a "come-again" tag on it.

It's a box-office bracer!

Story by Harvey O'Higgins
Scenario by Percy Heath
Directed by Thomas N. Heffron
Fine Production Given To Unusual Western

Russel Simpson in
"SHADOWS OF CONSCIENCE"
Russell's Productions

DIRECTOR: John P. McCarthy
AUTHORS: Francis Powers and John P. McCarthy
SCENARY BY: Francis Powers and John P. McCarthy
CAMERAMAN: Victor Milner
AS A WHOLE: Fine Western, far above the average. Good tense drama and some splendid acting.

STORY: Deals with the West of thirty years ago. Keeps the star in the foreground and gives plenty of scope for romance and action.

DIRECTION: Does good work. Creates suspense and gains sympathy.

PHOTOGRAPHY: Good throughout with several excellent shots. Special attention paid to composition.

LIGHTING: .. Does good work and puts it over. Attractive personality.

STAR: Good. Types well chosen.

SUPPORT: Good. Westerns with some fine top shots.


DETAIL OF STORY: "Murder" will out.

CHARACTER OF STORY: Bad man tries to win the daughter of his murdered partner. Guardian plays hero role.

LENGTH OF PRODUCTION: About 7,000 feet.

One of the happy features of this Western is that it is different. The plot is away from the ordinary, the construction is unusual and the ending, which is happy, does not close with a wedding. The production is a whole forms a pleasing and satisfactory entertainment and, while differing from the ordinary Western, it nevertheless contains the elements of good drama and presents real people. The characters are well drawn, and the producer has made no mistake in the selection of his types. They carry on in a logical manner and act within their parts.

Russell Simpson acts in a very quiet and restrained manner. He is conscious of his meanness, and gets over a good deal of strength and personality.

In the supporting cast both Barbara Teneant and Gertrude Olmstead do very satisfactory work in difficult roles. Ida Pickens is quite winning in a juvenile part, and Lodger Stevens creates a good deal of hate in the part of the villain.

It is evident that the director gave a good deal of thought to his work. He avoided overacting and restrained the sentiment. He has also inserted a little legitimate comedy just before the climax to relieve the tension of the drama and make it more human.

The photography is on a high plane. The hand of the art director, Lewis E. Meyer, is also evident and not too apt. This is as it should be. The blizzard scene in the early part of the production is well staged and splendidly photographed.

The story deals with a man's conscience and the torments thereof. Unfortunately this theme, which is almost Russian in character, is overshadowed by other interests and for a long time the whole is the murdered and the action takes place in a small Western town in which Wade Curry is the partner in order to gain possession of the child, but the little girl is saved by a traveler who turns out to be the brother of Wade Curry, who is a misinterpreted with the child. Ten years later the lives are picked up again in California. The child has grown and with the child. Ten years later the lives are picked up again in California. The child has grown and with the child. Ten years later the lives are picked up again in California. The child has grown and with the child.

EXHIBITORS TRADE REVIEW.

"Has all the marks of a genuine state rights success. It is a melodrama with a western background, rather than with a western of the 'Shoot 'em up' variety. The suspense interest and constant action make it a moving melodrama which should be enjoyed in all classes of theatres."

MOTION PICTURE NEWS.

"Should be given a big league rating. Looks like a three-base hit and should grab first money in any town. There is no reason why it shouldn't be given a Broadway premiere; with clever presentation and some exploitation will probably romp home a winner."

EXHIBITORS TRADE REVIEW.

"The usual stock situation which the 'Movie' patron has to come to in all photoplays dominated 'western' are noticeable in their absence. The blizzard scenes are realistic that the spectator's imagination will give him a shiver or two."

MOVING PICTURE WORLD.

"John P. McCarthy in the dual role of author, director, and producer has given Russell Productions a picture that is worthy of play dates in the better theatres of the country."

EXHIBITORS HERALD.

RUSSELL PRODUCTIONS
HARTFORD BUILDING - CHICAGO
An American Classic, Featuring Russell Simpson

SHADOWS OF CONSCIENCE

"It is a purposeful, ardent offering. An interesting, well directed photoplay and never was there better photography."

VIRGINIA DALE, CHICAGO DAILY JOURNAL.
"FOR YOUR DAUGHTER'S SAKE"

GRACE DARLING
in Burton King's
Extraordinary Production

HORACE G. PLIMPTON'S
Problem Play
Sensation
Starring
EDITH STOCKTON

SHOULD A WIFE WORK?

BURTON KING'S
elaborate picturization

The ROAD to ARCADY

Starring
Virginia Lee
with
Harry Benham
and
Roger Lytton

A Gripping Story
of love and false ambition
that sacrifices a daughter
for an old man's gold.

GRACE DARLING
IN AN UNUSUAL DRAMA OF LOVE
POWER AND TEMPTATION
A BURTON KING PRODUCTION

THE EXQUISITE STAR
COL. WM. N. SELIG'S
NEW WILD ANIMAL JUNGLE SERIAL

which has been in production for the last two months for the Export &
Import Film Company, Inc., has been named

"The JUNGLE GODDESS"

This name was selected after careful consideration being given the score of
titles submitted by Agnes Johnston and Frank Dazey, authors of the script,
and those offered by the most prominent distributors in the country.

"The JUNGLE GODDESS"

will surpass in every way any animal serial yet produced. Colonel Selig is
devoting the whole of his time and the entire resources of the famous Selig
Zoo, including its 473 wild animals, to make this serial his greatest production.

"The JUNGLE GODDESS"

stars ELINOR FIELD and TRUMAN VAN DYKE in fifteen episodes of
the most startling jungle adventures ever filmed. This serial will top all
others for realism, thrills, wild animal scenes and the strange romance of the
jungles. It will be without a doubt

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729 Seventh Avenue

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Second Annual

Dinner-Dance

Theatre Owners'
Chamber of Commerce

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Gold Room

December Third

The Most Elite and Novel Entertainment Ever Conceived

Ted Lewis and His Band Will Be On Hand
(Courtesy of "Greenwich Village Follies")

And Other Novelties Just As Grand

Dance Music by Louis Fisher's Band of 50

Theatre Owners' Chamber of Commerce, 723 7th Avenue
Orders for tickets filled as received—limited to 2,000
The Beggar Maid

featuring
Mary Astor
Dramatic Director
Herbert Blache
Art Director
Lejaren a'Hiller

Hodkinson Pictures
William M. Vogel Foreign Sales

Beggar Maid such a success Manager Hyman, books next Three of Series
Before this Jury of producers "All For Raymond Hitchcock
Foremost figure of the American stage
says:
"From beginning to end it is the most interesting, most thrilling picture of the day."

Leon Errol
Famous comedian and star of "Sally"
says:
"One of the motion picture industry's biggest successes. It is a picture every actor, as well as every layman, should see."

R. H. Burnside
Famed producer of Hippodrome spectacles
says:
"A wonderful piece of work artistically and in every other way."

George V. Hobart, famous dramatist, calls it "a speaking achievement in the photography of silence. A high-light in the world of shadowgraphs."

"The most marvelous motion picture I have ever seen," says Augustin McHugh, who wrote "Officer 666"

Andrew J. Callaghan presents:

ALL FOR A WOMAN
One of the Most Remarkable Pic

There'll be a Franchise everywhere
America's greatest actors, dramatists and
A Woman" won a unanimous verdict:—
Stupendous!

A First National Attraction

Burton Holmes
Internationally known Traveler, Explorer, Author, Lecturer
says:
"One of the biggest and best-played films I have ever seen. It moves with a tremendous sweep."

Maclyn Arbuckle
Prominent player of stage and screen
says:
"Intensely gripping and holds steadily to the finish. It should be one of the biggest features of the year."

Frank McIntyre
Star of big stage successes
says:
"It is produced with a lavish hand and an artistry which is seldom equalled and never exceeded."

Kenneth Webb
Director of Lionel Barrymore and in his classic screen portrayals
says:
"Direction and acting are all splendid. It's a long time since I enjoyed a picture so much."

There'll be a Franchise everywhere
HIS BIGGEST

In Box Office Value
In Audience Appeal
In Artistic Merit

Thomas

Presents His All-Star Super Special

HAIL the

JUST TAKE A LOOK

Florence Vidor
Theodore Roberts
Tully Marshall
Charles Meredith
Edward Martindel
Eugenie Hoffman

Distributed by Associated
First National Pictures, Inc.

Released on the Open Market
Of all his long list of box office successes and artistic triumphs, Mr. Ince himself says this is his greatest. That means something to you!

H. Ince

An American Drama of Today

WOMAN

OVER THIS CAST

Lloyd Hughes
Madge Bellamy
Gertrude Clair
Vernon Dent
Mathilda Brundage
Muriel Frances Dana

Supervision of Thomas H. Ince
Photography by Henry Sharp

Available to All Exhibitors
This Sounds Like a Fairy Tale  
But It’s the Gospel Truth

A certain amateur film enthusiast, who as yet prefers to remain unknown, decided to take a flier in the picture business on his own account.

He is an ardent movie fan; he thought he knew how pictures should be made and was willing to back his judgment at no matter what cost.

By an arrangement with us he engaged Marshall Neilan to direct the picture between his regular First National releases.

As money didn’t matter, he engaged JOHN BARRYMORE to play the leading role. Neilan had a free hand on the production. He assembled a fine cast, including Wesley Barry, Anna Q. Nilsson, Coleen Moore, J. Barney Sherry and other well known film players.

The vehicle selected was Albert Payson Terhune’s story, “THE LOTUS EATER,” a tale of a young man of twenty-five who saw a woman for the first time when he stepped off the palatial yacht upon which his millionaire father’s will had held him a prisoner.

In our opinion the picture is one of the most dramatic, most beautiful and altogether most perfect productions yet made.

ASSOCIATED FIRST NATIONAL PICTURES, INC.
(Signed) J. D. WILLIAMS, Manager.
Our Noblest Purpose

The screen has many possibilities for usefulness which extend beyond the realm of entertainment. Its educational power is so tremendous that it can be limited only by the boundaries of the imagination and the ingenuity of man. Its force as an influence is so potent that it can conserve the morale for a nation in its dark hours. Its political reach could, if rightly used, make and unmake cabinets, elect presidents and reconstruct the governmental conduct of the world. Only thinking men, alive to the day and hour, have begun to understand the magnitude of this, the greatest avenue of human expression.

When we begin to realize the force that lies within the palm of our hand we cannot escape a sense of the greatest responsibility. It is this feeling and this appreciation that has caused the springing up of movements to use the screen as an educator of the youth of our land on that grand and wholesale scale, which is so attractive to the American mind and so satisfying to American enthusiasm.

So also is it this appreciation that prompts a movement to uplift mankind through the eyes of mankind to a point where there will be created an eager appetite for the better things in living and in thinking. Created in sincerity and unselfishness these movements will reach far if they are carefully, thoughtfully and conscientiously carried on. They are in essence worthy and the spirit which prompts them is noble.

We do believe, however, that the present work of the moving picture industry and its mission of today is to provide wholesome, clean, vital and satisfying entertainment to the masses.

The problems of uplift and of education are important, but the spread of human happiness, the rejuvenation of the weary, the recreation of the stricken through the medium of the delight and cheer of real entertainment, that seems to us to be so big a thing that we might well devote ourselves to it to the exclusion of all else.

The entertainment business is a noble business. It is an essential business. In the great scheme of things laughter and lightheartedness have so many foes that there must be always the supply that never runs low. As purveyors of entertainment we fill a mighty place in life. We hearten the world.

In giving encouragement and support to the various movements and plans for both uplift and education we should first remember, that our duty to our public and ourselves is to make and present first-class entertainment that is satisfying and worth while. To this end all the ingenuity and all the brains and all the energy we possess will not be too much to utilize.
High Spots in Week's News

The Senate and House Conferences on the Revenue bill came to an agreement on November 15 on the repeal of the five per cent. Film Rental Tax written into the bill by the Senate. The conferences also agreed to the repeal of the admission taxes when the charge for admission is 10 cents or less.

A favorable report has been made by the Post Roads Committee of Congress on the bill limiting the special delivery privilege to first class mail only. Motion picture interests are opposing the enactment of the measure on the grounds that such regulations would deprive them of a means of securing prompt delivery of shows, advertising matter, etc., but postal officials point out that the special delivery service can be secured by sending such matter at the first class rate of 2 cents an ounce.

Jack S. Connelly, Washington representative of the National Association of the Motion Picture Industry, has asked Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce, to resume supplying information of benefit to exporters of films. In a letter to Dr. Klein, Mr. Connelly wrote that the information the association formerly secured through this bureau was most valuable to its members.

At meeting of the Louisiana and Mississippi Independent Motion Picture Theatre Owners' Association, held in New Orleans on November 14 and 15, resolutions were passed disbanding the old association and reorganizing under the name of Motion Picture Theatre Owners of Mississippi and Louisiana.

J. S. Woody, general manager of Realart, is to hold a competition among his selling force, salesmen, sales managers, assistants, and assistant sales managers included, to fill the managership of the Kansas City office.

William A. Brady, president of the N. A. M. P. L., delivered an address upon "The Future of the Motion Picture" at the American Museum of Natural History on Tuesday evening, November 15. The development of the motion picture from a mechanical toy to a tremendous force in the educational and amusement life of the world was described by Mr. Brady. He also discussed censorship, blue laws and various other enemies of the picture.

Al Lichtman, general manager of Associated Producers, has offered prizes to exhibitors for the best exploitation of H. O. Davis "The Silent Call." 

Members of Motion Picture Theatre Owners of Michigan have appointed committee of one in each town to take action with newspapers regarding their attitude toward the industry and to try and induce editors not to print any adverse matter against the industry unless the occasion demands it.

Agree on Taxes

On November 16 the House conferences acquiesced in the action of the Senate in incorporating in the forthcoming revenue bill the provisions of the existing revenue act levying a tax on theatres in accordance with the seating capacity thereof. The House in passing the revenue bill merely took up new provisions and changes. Had the Senate agreed to the House bill it would merely have amended the present law and there would have been constant controversy between the Treasurer and the taxpayers because of the patchwork condition into which the revenue laws would be brought.

The Senate, by incorporating in the House bill such provisions of existing law as Congress intends to retain, puts all of our tax provisions in a single law. However, it had to have this action ratified by the House and today the conferences of the House agreed to the inclusion of the seating capacity taxes, without change, in the new law.

Injunction prevented residents of Rome, N. Y., from expressing themselves on the question of Sunday motion picture shows at election on November 8, when it was planned to put this question in the form of a referendum.

Several additions made to sales force of Wid Gunning organization.

George Walsh is engaged by Universal to co-star with Eileen Sedgwick in a new serial.


Bruin Studios change name to United Studios, Inc., and M. C. Levee, formerly vice-president and treasurer, becomes president.


Agnes Ayres and Jack Holt are to be co-starring in Famous Players Lasky Company.

Votes of Mattoon, III., voted overwhelmingly against Sunday motion picture shows and similar amusements.

Board of Education of City of New York makes arrangements to use Universal serial, "Winners of the West," in history classes in the city schools.

"Just Around the Corner" is newest Cosmopolitan release.

Goldwyn's "Theodore" is enjoying big runs in New York, Chicago, Detroit, Pittsburgh, Cleveland and Boston.

Commissioner Levinson of the New York State Censorship Commission pours hot shot into the trade journal representatives at luncheon given by Warner Brothers.

Metro reports "The Conquering Power" broke all records at the Loew Theatres in New York City.

Paramount district and branch managers hold annual meeting in New York.

George J. Schade, a First National franchise holder, was elected to the five-man commission to govern Sandusky, O., at election on November 8.

Metro's branch managers meet in Salt Lake City.

Charles Ray leaves coast on trip to New York.

Company in Holland to make four features for Arthur S. Kane.

Censorship of motion picture is threatened in Springfield, Mass., in an ordinance recently introduced.

Thirty-five of the 103 New York State Assemblmen who voted in favor of motion picture censorship were defeated in the general election on November 8.
THE City of Newark, New Jersey, is now in the throes of a closed Sunday agitation and it provides a situation that is likely to be duplicated in many parts of the country. The closed Sunday affects many things, including moving pictures, and we are especially interested in this phase of the condition.

From the heat of the controversy there has arisen a newspaper writer, Mr. L. T. Russell, a man from without our business, who has penned the best analysis of the Sunday question from our point of view that has appeared. Mr. Russell, writing editorially in the Newark Ledger, speaks of "the Churches and Theatres" so clearly that we reprint for the service of our industry everywhere his observations in their entirety. "The Protestant churches of the community," says Mr. Russell, "appear to be as one in a program to close all places of amusement on Sunday.

"The demand upon Prosecutor Harrison that he enforce the law presents a delicate situation and imposes upon the prosecutor a task greater than he can bear.

"The law against Sunday theatres is only one of more than a score of kindred laws that are not enforced and can never be enforced because they are not supported by public sentiment.

"It must be confessed that the churches have seized upon the most vulnerable violation and one most easily applied, for the operation of a theatre involves such processes as cannot escape detection or defy authority.

"In addition to being guided by the course of least resistance and directing their efforts where success is more probable, the churches are moved by a deeper resentment—a resentment at their inability, or, more properly speaking, their refusal, to meet modern human conditions and successfully compete with the theatre for public favor.

"If this writer were compelled to make a choice of the two evils of dispensing either with theatres or churches, he would not hesitate to stand by the churches for a few centuries to come, but fortunately we are confronted with no such evil alternatives.

"The churches in this undertaking are pursuing no new policy but are rather hanging on to an old and obsolete and discredited policy—a policy of resorting to law to regulate the perfectly innocent activities of mankind in the pursuit of happiness and health through diversion from the week-day grind; that are offered on the Sabbath day.

"This old world, and especially this particular spot in this old world, has progressed so fast and so far in the past dozen years that the churches have lost all touch with the present-day man and woman, apart from the dying generation whose habits of life and living were formed under other conditions, and who, in the very nature of things, will continue to the end as they have lived in the past.

"But if the churches are to survive sufficiently to serve their great purpose they must turn from the setting sun to the rising sun, and they must see things clearly as they are and deal with humanity as it is and not as it was or as they would have it.

"The churches are deserving of all honor and full credit for having eliminated the saloon and all that it meant to our social and our economic life.

"But the churches and the forces behind them must understand that when they eliminated the saloon and all that the saloons meant to a majority of average humanity, they created a situation and wrought a human void which they have taken no steps to mend or fill.

"The churches ignore the fact also that humanity is not yet a mathematically perfect intellectual or moral mass, but is still made up of children groping in the dark, naturally turning from the grosser evils, but seizing upon the more innocent diversions.

"The churches do not seem to realize that when they attack the movies and sports they are attacking the two institutions that mean most to health and long life and to intellectual development.

"It is pathetic to witness the all but fanatical frenzy with which those good and splendid men who are leading the churches, blindly assail the health-giving and pleasure-giving agencies of this age.

"Every such assault by the churches weakens the churches and further alienates the great mass of humanity whom these good men would serve.

"As good as they are and as wise as they are, the men who are devoting their lives to the spiritual welfare of mankind are so out of touch and sympathy with the mass of humanity that needs them most, that they do not realize that the desire and the necessity for health through exercise that is a pleasure rather than a task, and for intellectual development and a widening of vision and world knowledge through the eye in joy, rather than through the labor tasks of the brain alone, have become as irresistible almost as the instincts for the propagation of life and the preservation of life.

"If the church is to stand against the ravages of time and human evolution and elevation, it must do so by meeting humanity on humanity's own terms and dealing with humanity as it is."

These are sound words and this is sane argument. Use this editorial and give Mr. Russell the credit for having written it.

MOVING PICTURE WORLD.
First National Franchise Holder Named
Member of Commission of Sandusky, Ohio

George J. Schade, owner and manager of the Schade Theatre, Sandusky, Ohio, and holder of a First National Pictures, Inc., franchise, was elected to the five-man commission governing Sandusky under a charter, Nov. 8. Although bitterly opposed by Chamber of Commerce and other "interests" with which he had persistently refused to "play," he came through with flying colors, finishing second in a field of eight. Schade espoused the cause of the "plain people," who carried him triumphantly to victory.

A few days before the election the opposition of Schade, through a friendly newspaper, asked the question: "What has Schade ever done for Sandusky?" The answer came from Mrs. Charles E. Cropsey, president of the Sandusky Branch of the Child Conservation League.

"Mr. Schade has given Sandusky and the Sandusky locality one of the finest moving picture theatres in the country," said Mrs. Cropsey. "Furthermore he has given benefits from time to time for the Child Conservation League and other organizations that meant much to their welfare. When our soldier boys went to the Mexican border five years ago they took with them more than $300, the proceeds of a benefit given by Schade. When they left for Camp Sherman later on, they took close to $1,000 of benefit money. And when, still later, they sailed for the other side, they took still more."

Mrs. Cropsey enumerated numerous other instances of how Schade had "helped Sandusky," citing among these the "free shows" he gives at frequent intervals for the little inmates of the Erie Children's Home and the private screenings he stages every now and then for the unfortunates who are shut-ins as a result of illness or accident. It was pointed out that when Schade gives benefits he does not claim the loin's share of the receipts, but turns over everything above actual expenses incurred.

American Legion boys showed their appreciation of what Schade had done for them. An ex-service man volunteered for duty at the polls in every one of Sandusky's thirty voting precincts on election day.

Files Suit Against Famous Players-Lasky

The South Side Amusement Company filed suit in the Circuit Court against the Famous Players Missouri Corporation and the Famous Players-Lasky Corporation last Tuesday, asking $6,514.60 with interest from May 31, 1920.

The suit is an outgrowth of the Harry Koplar-Famous Players deal of the spring of 1920, when, it is stated, Koplar agreed to sell the Famous Players Missouri Corporation some eighteen theatres for $1,250,000. Later numerous legal complications set in and the deal occupied public attention for months before it was finally compromised.

The Cherokee Theatre, Cherokee street and Ohio avenue, was among the theatres Koplar agreed to deliver, it is said, but later Fred Wehrenberg, who controls the South Side Amusement Company, refused to surrender title to the house, it is reported. In the settlement of the suits the South Side Amusement Company retained control of the Cherokee.

In the petition filed Tuesday, the company alleges that during March, April and May, 1920, there was deposited to the credit of the defendants in the Vandeventer Trust Company $15,725.07 and that but $9,210.47 of this sum was paid out for the South Side Amusement Company.

Wehrenberg explained that the $15,725.07 was the receipts for three months when Koplar had temporary control of the Cherokee.

Censorship Threatened

Censorship of motion picture films will be provided for in Springfield, Mass., in a new ordinance to be presented to the city council soon. The new ordinance will recommend that the dance censor and the motion picture censer be one official. A provision will be made whereby the censor may appoint assistants who will receive $1 an hour for their work. The salary of the official censor will be $1,000 a year.

The ordinance is recommended by the police department and civic bodies. At present there is no censorship over the films.
New York Voters Defeat Thirty-five Assemblymen Who Voted for Censorship

THIRTY-FIVE of the 103 New York State Assemblymen who voted in favor of motion picture censorship on the closing day of the session last April, were defeated in the general election on November 8. Sixty-eight of those who favored censorship last April, however, were re-elected, and will return to the Legislature on January 1.

Of the thirty-eight Assemblymen who voted against motion picture censorship in New York state, twenty-four will return in January, and fourteen will be replaced by men whose viewpoint on the question of censorship is still an unknown factor.

This means that there will be forty-nine new faces in the New York State Assembly when it convenes on January 1, 1922. This further means a possible working force that will be sufficient to defeat the present measure by bringing about a repeal of the law under which motion picture censorship exists in this state.

The recent election in New York state brought many changes in the make-up of the Assembly. In place of the twenty-eight Democrats who were members last year, there will be fifty-five during the coming session. The Republican members of the Assembly will number ninety-five.

The two leaders who bitterly fought the issue at stake on that memorable day last April will return in the persons of H. Edmund Machold, who will continue as speaker and in Charles Donohue, of New York, who will probably again lead the Democratic forces.


Those who voted in favor of censorship last April, and who were defeated on November 8, were: Assemblymen Bailey, Baun, Bly, Brady, Carroll, Crews, Doherty, Downs, Druss, Evans, Finch, Flynn, Fox, Franchot, Gage, Gardner, Gempler, Gray, Greenwald, Hawkins, Hunter, Jacobs, Lord, Martin, Moore, Mullen, Moses, Petty, C. C. Smith, Margaret E. Smith, Stitt, Tahan, Wallace, Warren and Wheelock.

They have been replaced by Paul N. Westerbeke, of Suffolk; Joseph Cosgrove of Queens; M. H. Evans, of Brooklyn; William J. Hickey, of Buffalo; Richard T. Toney, Morris Solomon, Bernard F. Gray, of Brooklyn; John G. Peck, of Southampton; Howard C. Franklin, of Brooklyn; Fred S. Cole, of Herkimer; Roscoe Waterbury, of Columbia; Lester W. Patterson, of the Bronx; Victor R. Coffin, of New York; Frank S. Hall, of Niagara; Wehber A. Joiner, of Wyoming; John M. Hackett, of Dutchess; Frank A. Miller, of Brooklyn; G. T. Cross, of Sullivan; Wallace H. Sidney, of Schoharie; Horace W. Palmer, of New York; Ernest E. Cole, of Steuben; George Osborn, of Greene; Charles L. Banks, of Chenango; Russell G. Dunmore, of Oneida; J. F. Bly, P. M. Kleinfeld, William Brown, of Brooklyn; Joseph Thomas, of Queens; Charles T. Mcl., of Saratoga; James M. Mull, of New York; Irwin Steingutt, of Brooklyn; Russell Livermore, of Westchester; John P. Nugent, of New York; Lewis Y. Stapley, of Livingston, and Francis J. Cronin, of Brooklyn.

Of those who came out flat footed as opposed to motion picture censorship, the following were returned: Assemblymen Antin, Aronson, Bloch, Burchill, Cosgrove, Dickstein, Donohue, Hackenburg, Hamill, Jesse, Kiernan, Leining, Lysman, McDonald, Merrigan, O'Connor, Rayher, Reiburn, Seelbach, Steinberg, Ulman, Wackerman and Walsh.

In place of the fourteen who stood lined up with the above last spring, on the question of censorship, there will be fourteen new faces consisting of A. A. Patzykowski, of Erie; Vincent B. Murphy, of Monroe; Louis A. Cuviller, of New York; Charles L. Fasullo, John J. Howard, Joseph Ricca, of Brooklyn; William F. Brunner, Joseph Loscalzo and Owen J. Dever, of Queens; Nicholas J. Eberhard, of the Bronx; John Rourke, of Rensselaer; Louis Weitz and Henry Kahan, of New York.

F. I. L. M. Club Meeting

All salesmen connected with exchanges in Buffalo will be guests of the F. I. L. M. Club at a big get-together meeting in the Hotel Iroquois Saturday, December 3, at which time President Allan S. Moritz and other officers will tell the guests just what the club has accomplished, what it aims to do in the future and its workings in all phases. A dinner and some big time vaudeville will also be on the program.
Committee Reports Favorably on Bill Limiting Special Delivery Service to First Class Mail; Industry Objects

A FAVORABLE report has been rendered by the committee on post roads on the bill introduced some time ago by Representative Steenerson, of Minnesota, authorizing the Postmaster General to limit, in his discretion, the use of special delivery privileges. Under the terms of the measure the Postmaster General could limit the special delivery service to first class mail, refusing the privilege to moving picture films and other matter sent by parcel post.

Postal officials who appeared before the committee while the bill was under consideration urged that a favorable report be rendered. It was declared that the use of the special delivery service has grown to proportions never dreamed of by the department, with the result that post offices having no provision for any extensive special delivery service were frequently embarrassed by the amount of mail which they received for special delivery.

It was pointed out that the use of special delivery stamps on matter not of the first class frequently has resulted in delaying the delivery of special delivery letters, and that there has been considerable complaint from the public regarding this situation. It is understood to be the intention of the Post Office Department, should the measure be passed by Congress, immediately to issue regulations restricting the use of special delivery service to exhibitors and to matter sent as first class mail.

Representative of the moving picture industry oppose the enactment of the bill on the ground that such regulations by the department would deprive them of an appreciated means of securing prompt delivery of shows, advertising matter, etc. However, the department points out that special delivery service can still be obtained by sending matter as first class mail, at a cost of two cents an ounce—if the necessity of immediate delivery is urgent enough to warrant the additional expense.

M. P. T. O. of Louisiana and Mississippi Reorganized at Meeting in New Orleans

By wire to Moving Picture World.

At the meeting of the Louisiana and Mississippi Independent Motion Picture Theatre Owners Association held at the Grunewald Hotel, New Orleans, Monday and Tuesday, November 14 and 15, resolutions were passed disbanding the old association and reorganizing under the name of Motion Picture Theatre Owners of Mississippi and Louisiana.

Speeches made by A. J. Bethancourt, president, J. Eugene Pearce, prominent New Orleans exhibitor, and E. T. Peter, representing Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, all were to the effect that to accomplish the program which had been outlined by the national president, it was essential that the local association have one hundred per cent, representation in the two States irrespective of alignment. A committee appointed by President Bethancourt to formulate ways and means of organizing the new association submitted the following report which was unanimously adopted:

"We, your committee appointed for the purpose, recommend that a meeting of all the exhibitors of Louisiana and Mississippi be called to assemble at New Orleans on the fifth and sixth of December for the purpose of completing an organization to be known as the Motion Picture Owners of Louisiana and Mississippi, pass by-laws, rules, elect officers and an executive board and attend to any other matters that may come before the meeting."

The resolutions of the New Orleans meeting were the outcome of a growing sentiment among the exhibitors of both States that close organization and concerted action were necessary irrespective of factional alignment to combat any movement on the part of the industry's enemies to hamper the greatest medium for the dissemination of good in the country's history. Pledges received from the exhibitors at the meeting gave assurance that the official Urban Movie Chats will have one hundred per cent, representation on the screens of the two States.

T. O. C. C. to Entertain at Hotel Astor, Dec. 3

The second annual dinner dance of the Theatre Owners Chamber of Commerce will be held at the Hotel Astor in the Gold Room Saturday night, December 3. It promises to be a picturesque and unusual event.

Whereas last year the affair ended about four o'clock in the morning, it is thought this year sufficient activities will occur to keep it going much later. Fred Lewis and his Jazz Band will be in attendance from eleven o'clock until the end, while Louis Fisher's Dance Orchestra of fifty pieces will also furnish music, alternating with Lewis.

A motion picture is to be made at midnight, developed, printed and shown in the Ball room at two in the morning with everybody at the Ball participating in a huge comedy-drama not being written and which will be directed impromptu on the Ballroom floor.

Boxes have already been taken by almost every big organization in filmdom and many individuals including: Adolph Zukor, William Fox, J. D. Williams, Carl Laemmle, L. J. Selznick, Morris Cohen, Samuel Goldwyn, Earl Hammond, Marcus Loew, who is coming back from Los Angeles, Albert E. Smith, M. H. Hoffman for Mae Murray, Nat Wall, the London producer, Samuel Zierler for Clara Kimball Young, Hope Hampton, Arthur Kane for Charles Ray, Hiram Abrams, D. W. Griffith, Marion Davies and Wid Gunning.

Owing to the crush at the doors last year and the discomfort ensuing, the Chamber of Commerce Entertainment Committee has limited the tickets to be disposed of to 2,000, of which already more than 1,200 have been taken. Tickets can be procured by writing to the Chamber of Commerce at 723 Seventh Avenue, or by personal application. There will be no tickets sold to the public until next Wednesday, when it is thought the Film Industry will have been supplied.

Illinois M. P. T. O. to Meet Chicago Film Board

The M. P. T. O. of Illinois has just appointed a Grievance Committee, selected from the state executive committee, to meet with the Chicago Film Board of Trade which convenes every Friday at the Congress Hotel. The new committee is comprised of M. M. Ruebens, W. D. Burford and J. B. Dibber, who represent the exhibitors' interests at these meetings.

The M. P. T. O. announces also that a conference with the Motion Picture Theatre Operators' Union will be held soon at which wages and hour scale will be discussed.

Another important development in the affairs of this organization is the cooperation which they have secured from Alderman A. J. Cermak in regard to the day-light-saving ordinance of Chicago. Hitherto the day-light-saving period has lasted from March to November, but Alderman Cermak has now proposed that this be amended to include a shorter period, lasting from May to October. This matter will be taken up at a meeting of the city council within a short time and in the meantime representatives of the Illinois branch of the M. P. T. O. have been requested to confer with Alderman Cermak.

Lasky Returns

Jesse L. Lasky arrived on the N. Y. Limited Thursday, almost a full month sooner than he was expected at the Hollywood studio of the Famous Players-Lasky Company. Mr. Lasky brought the news that practically all the productions made for Paramount and Artcraft during the coming winter will be filmed on the west coast.
Censor Levenson Pours Hot Shot at Journalists at Warner's Luncheon

WARNER BROTHERS anticipated the official Thanksgiving by ten days. They gave thanks to the newspaper men, who had helped their production, "Why Girls Leave Home" to a real success, and the thanks took the form of an excellent luncheon in the ballroom of the Hotel Claridge Monday afternoon, and some forty representatives of the press responded to the call to arm with knife and fork and discussed a menu to which quality was only exceeded by the quantity. For many moons to come the whole half of a yearling chicken will be the standard by which all moving picture menus will be judged.

From a gustatory point of view it was an ample success, but there was also a feast of reason, for Joe Levenson, the New York member of the State Board of Censorship, got his first chance to talk to the members of the press straight from the shoulder, and he surely did say an earful.

Up to this point the affair had been delightfully informal and everyone was having a fine time. And as he "closed the show" in a double sense, he performed the usual function of the closing comedy and sent everyone out with broad smiles wreathing his face to advertise the entire success of the function.

Different from Others

The affair differed from the usual trade luncheon in that it was not given prefatory to the showing of a film it was desired to promote. Generally they make you look at the picture to pay for your entertainment, but the Warners figured along different lines. They wanted to say "thanks" instead of "please" and they took the course which appears to appeal most strongly to the hungry newspaper men.

Eddie Bonns got only two regrets on his entire list, and by now those really are regrets, for the absentees have heard the story of all they missed.

The newspaper men have been generous in their space gifts to this picture, chiefly because the production has been an undeniable success financially and as an entertainment, but just the same the Warners felt that they could anticipate the Puritan turkey with birds of approximately the same size, and they wanted to show their appreciation. They not only entertained generously, but they distributed handsome silver fountain pens.

Louis a Busy Man

It was about half past one when Louis Magrangelo, the press representative, made his final trip downstairs to the lobby to chase up the stragglers and reported that he could not find any more. Louis was the stage manager and as busy as a hen with a newly hatched brood. He stage-managed the flashlight badly for the lamps went off on the installment plan and they had to shoot the diners all over again, but they finally succeeded in getting something to make a cut from.

After the nesselrode was served, Bonns, who acted as toastmaster, made a brief speech of welcome and introduced Harry M. Warner, who explained that the luncheon was just what the invitations called it, simply a "get-together" affair, to help on promoting a feeling of good-fellowship and assistance among those present and to give the members of the Warner organization an opportunity to meet personally the members of the trade press.

Calling attention to the fact that this is an age in which the "get-together" spirit is dominant, even among nations as exemplified in the disarmament conference, Mr. Warner advocated a similar movement among the different branches of the film industry.

Speaks of Early Days

Mr. Warner explained it was not the purpose of the luncheon to boost the Warner product, and he even went to the extent of reading letters from several persons pointing out the good effect certain pictures had on them, in which generous praise was given to the products of organizations other than his own.

He also stressed the importance of the story of a picture and the ideals back of it and divulged some interesting information regarding the experiences of himself and his brothers during the many years in which they have been associated with the motion picture industry.

Starting with an eighty-nine seat house in New Castle, Pa., in the early days of the industry, Mr. Warner said that the old joke about the local undertaker having to borrow the theatre chairs when a funeral occurred, was absolutely true in...
this instance, and that on such an occasion, the audience had to stand up.

Mr. Warner also told of his experience with "My Four Years in Germany." He explained that he overcome Ambassador Gerard's objections to filming this story by showing him the great good that a picture of that kind would do for the people of this country as well as the boys who were being sent abroad. He explained that when the picture was completed it was characterized by many prominent film men as simply news reel stuff which they did not care to handle. He, however, stated he has the satisfaction after the unusually successful showing of this picture to the Koster Theatre to have some of the same men offer him big money for it. Mr. Warner stressed the point that money was not the primary object with this picture but the good it would do, and that the manner in which they handled it was with this end in view and resulted in their receiving a smaller financial return than they otherwise would.

_Had to Buy 12 Other Plays_

In connection with latest Warner production, "Why Girls Leave Home," he explained that when the idea of filming this was considered, it was brought to a focus by reading an article in a newspaper in which the statement was made that 65,000 girls in this country had left home within a year. He secured the rights to the title and to do so had to buy twelve other plays. Everyone with whom he talked said the idea was a great one if he could get the right story. He explained the difficulty in doing so, and finally the successful outcome when Harry Rapf secured William Nigh to write and direct the production.

Then the censor, who had been nodding his head when Warner praised the censorship idea and shook an energetic negation when "the Boss" took back part of that approval, got his first chance to talk to and at the men who have been poking fun at his disinflicting department.

It was the first time the commissioner had found the trade-paper men where he could talk to them and he spoke at length and with an amazing frankness at times.

_Got Under His Skin_

There were moments when he made it clear that the comment in the trade papers had gotten under his skin and he wagged a denunciatory forefinger as he warned all and sundry that any effort to belittle the commission through ridicule or criticism would merely result in the creation of a stronger public opinion which should enable the commissioners further add to their powers.

At another point, in discussing the political power of the screen, it was apparent that he was thinking of the vast Democratic majority rolled up in the recent election, partly in protest at this restrictive legislation and he prophesied that for the screen to be used for political moves would merely operate to create a demand for more drastic legislation.

To support this gloomy outlook, he told how, during the campaign for the censorship bill, the screen carried an appeal to patrons to write their representatives in the Legislature and how for every letter opposing censorship ten were written to appeal for the passage of such a law.

_Gives Warning_

The general trend of this portion of his discourse seemed to be that if the picture producers and the trade papers accepted the present condition without remonstrance, nothing more would be done, but that any effort to repeal the law or to question the infallible judgment of the censorship commission would result in the enactment of further legislation greatly augmenting the powers of that commission and putting into their hands a more formidable club with which to beat down opposition and force submission to all rules and edicts.

It was not, of course, thus plainly phrased, but the inference was unmistakable.

He began by calling attention to the fact that the New York law was not properly a statute of censorship, but that it had merely put in the hands of the commission the power to regulate the screen to prevent the showing of certain definite infractions. It was, he asserted, the result of "intelligent" public opinion, following the misuse of opportunity by the screen producers. They, alone, were responsible for the conditions as they stood, because they had defied public opinion for so long, just as the Eighteenth Amendment was the direct result of the action of the saloon-keepers.

_Desires Greater Powers_

He did not, he said, wholly approve the act for prohibition, but since it was a statute, he was absolutely for its strict enforcement. The censorship law, he added, was likewise an enactment, and he and the others of the commission were determined to enforce the law; mildly, if possible, or rigorously if the producers choose to combat their decisions.

The law, he seemed to feel, was not far reaching, since it did not permit the censors to pass or disapprove of pictures on their own judgment, but recited those transgressions against good taste which alone should be regulated.

That this was so he sought to prove by mentioning a certain picture which he had passed that morning. It was illegally immoral, and he felt that it could serve no good end to show the picture on the screen, and he seemed to regret that he had not been given the power to suppress such immoral productions.

_Only Four Suppressed_

But four pictures had been suppressed in toto by the members, and on the other hand several producers, after making the cuts ordered by the commission had come to him and declared that they now felt that the picture so treated was the better for these enforced eliminations.

The trade press, he felt, was injuring the cause of the producer by too warmly espousing his cause against the commission, and he seemed to feel that if the trade press kept on it might drive the commissioners to some retaliatory legislation.

Governor Miller, he announced, had come into office strongly opposed to a censorship, but had been won over to the censorship idea through being shown some of the pictures current on the screen, feeling that his own family of young children should be guarded against such immoral horrors.

He wound up with a strong appeal to the producers to fight for Americanization. He declared that socialism, by whatever name it might be called, was the real menace of America today. It has been proven a failure in Russia and under two governments in Germany, yet the adherents in America, most of them foreign born and many of them unable to speak the language of this country, sought to overthrow existing conditions, and he called upon those responsible for screen productions to combat this growing menace by the most powerful means of influencing the public—the motion picture.

His opinions in this portrayal seem radically opposed to his earlier statement that the screen was reactionary as a means of political propaganda, but it made a fine smoke screen to the real meat of the talk which might succinctly be compressed into the statement that if the trade press persists in attacking the commission, the latter will find it necessary to avenge itself by planting numerous additional kicks into the anatomy of the picture producers who uphold the scrupulous and purblind press.
Brady Dissects Censorship at Clinic; Operation Discloses as Un-American

In conjunction with the lecture an interesting program was shown comprising the following: "The Why of a Volcano," Educational; "Speed" and "Form," Goldwyn; "The Four Seasons," Kinetoscope; "The Sunshine Gatherers," Prizma. A pre-release of the Associated First National Buster Keaton comedy, "The Boat," was also shown. All of the pictures were generously applauded.

Fox Abandons for 1922 the Annual Midwinter Drive; Contracts Already in Make Sales Drive Unnecessary

THE Fox Mid-Winter Drive has been abandoned for the year 1922 owing to the fact that 90 per cent. of the corporation’s exhibitors have already signed contracts for the entire season. The Fox Mid-Winter Drive, therefore, is rendered unnecessary.

Big Super-Productions

A point worthy of note in this connection is that Fox, instead of reducing output to meet a menacing situation, not only has made and is making and marketing the usual number of photoplays, but has established a new record in special super-productions—an undertaking certainly demanding courage and self-confidence in view of the expenditure involved. Also, the list of Fox stars exceeds in number that of any previous year in the history of the corporation—which runs back to 1913.

The super-productions for the present year—already number nine—and those released to date have been received with enthusiastic endorsement by reviewers and public alike. This fact probably has had its effect in creating the extraordinarily advanced status of the Fox general business for the current year.

"Over the Hill" First Big Picture

"Over the Hill," first of the super-productions on the list, was released after a solid year’s run at six Broadway theatres. "A Connecticut Yankee in King Arthur’s Court," that superb and acutely amusing spectacular visualization of Mark Twain’s satirical masterpiece, next set the country laughing and applauding. "Queen of Sheba," when shown on Broadway, was hailed as one of the biggest pictures of the year.

Others in this feast of Fox super-productions are "A Virgin Paradise," "Shame," William Farnum in "Perjury," "Thunderclap" (the big racing drama), "Footfalls" (in which for the first time the impression of sound is convincingly conveyed from screen to audience), and "The Last Trail" (a Zane Grey masterpiece in which mystery is the outstanding element).

Get Order Against Changing Censor Seals

The F. I. L. M. Club of Buffalo has prevailed upon Commissioner Cobb of the New York State State Censorship Commission to issue an order making it obligatory for exhibitors to display cards in projection booths setting forth the penalty for switching or changing censor seals on films, together with other instructions which operators should know.

The new grievance committee of the club which now has three exhibitors in its personnel has held several successful meetings and is doing some excellent work. The exhibitor members of the committee have been favorably impressed with the workings of the board and are greatly pleased with the spirit in which the exchange men seek to do justice in all cases brought before it.

William A. V. Mack, manager of the Pathe exchange, has been appointed chairman of the publicity committee of the club.

Myers Appointed

Chayton M. Sheehan, district manager for Fox, with headquarters in Buffalo, announces the appointment of Fred Myers, now in charge of the Albany office, as manager of the Buffalo Fox exchange, succeeding C. W. Rowell. Mr. Myers, who was formerly assistant manager of the Buffalo exchange, has arrived in the Queen City to take up his new duties.
HAROLD LLOYD IN "A SAILOR-MADE MAN." LLOYD'S NEWEST COMEDY. RELEASED BY ASSOCIATED EXHIBITORS
N. A. M. P. I. Asks Commerce Department to Continue Giving Motion Picture Data

INCREASED service for the motion picture industry is being urged upon the Department of Commerce by Jack S. Connelly, Washington representative of the National Association of the Motion Picture Industry. Little or no information of benefit to exporters of films has been issued by the Department for some time and it is Mr. Connelly's desire that the service rendered up to within the last few months be resumed.

The creation of the commodity divisions in the Bureau of Foreign and Domestic Commerce some time ago, under which plan the basic industries were served by special divisions, made it necessary to group a number of unrelated products, which were not important enough to warrant a special division, under one head, known as the specialties division. Because of the diversity of commodities handled, this division has been unable to furnish any considerable information regarding any one line.

The situation has been placed before the Department by Mr. Connelly, in a letter written to Dr. Julius Klein, director of the Bureau of Foreign and Domestic Commerce. "The information that we formerly secured from your bureau was most valuable to our members," it is declared. "The motion picture industry is one of the six largest industries of the country, and we supply between 85 and 90 per cent. of the world with films. I would appreciate it if you would advise me if we can expect to get motion picture information through your department."

Senate and House Conferences Agree on Repeal of Five Per Cent.

The Senate and House conferes on the revenue bill on November 15 came to an agreement on the repeal of the five per cent. film rentals tax written into the bill by the Senate. The conferes also agreed to the repeal of the admissions taxes when the charge for admission is ten cents or less. This was also a proposal of the Senate and was agreed to by the House conferes with the further amendment that the exemption should be applicable only to motion picture theatres.

In limiting this exemption to motion picture theatres, the conferes still compelled the payment of the tax on all admissions to carnivals, dance pavilions and other amusements, such as those to be found in pleasure parks and resorts.

There is no doubt but that both of these changes will be agreed to by the House of Representatives, inasmuch as the conferes of the House have receded from the objections previously raised against them.

In Washington, the repeal of the excise tax on films is considered a great victory for the N. A. M. P. I., brought about largely through the untiring efforts of Jack S. Connelly, its Washington representative; William A. Brady and Sol Rogers, both of whom came there from New York on a number of occasions to appear before committees of Congress in advocacy of this repeal legislation.

It is expected that the conferes will complete their work on the bill, ironing out the differences that have arisen between Senate and House resulting from the more than eight hundred amendments made by the former to the bill as it was adopted by the latter, the end of this week and that the two branches of Congress will have an opportunity to vote on the re-ult not later than Tuesday of next week.

Loew Addresses Ad Men

At the regular bi-monthly meeting of the Western Motion Picture Advertisers, held at the Hollywood Assembly Ten Rooms on Monday night, Marcus A. Loew, producer and exhibitor, gave an address on the value of advertising.

Warner Oland Sues Pathé for $6,000

Charging breach of contract for failure to continue him as star in the completion of the motion picture phantasy, "Phantom FoE," Warner Oland has filed suit in the N. Y. Supreme Court to recover $6,000 from the Pathé Exchange, Inc.

According to the complaint filed in the N. Y. County Clerk's office, Oland says he contracted with the defendants in May, 1920, to appear as the "star" in two motion picture serials, then being made in the studio of George V. Seitz, for which he says he was to receive $800 a week for the first picture, and $1,000 per week for the second one. Oland says he finished the first picture for which he was duly paid, and then started on the second one called the "Phantom FoE," when his services were suddenly canceled, and he alleges defendants have failed to pay him for the week ending July 30 up to the week ending September 3, 1920.

Edward Le Saint Joins Realart on the Coast

Latest to be added to the directorial staff of Realart's West Coast studio is Edward Le Saint, veteran photoplay craftsman who has been excellent background man behind many of the various associations with Imp, Universal, Famous Players-Lasky, Fox and Kinemacolor.

"Mr. Le Saint splendidly rounds out our list of directors," said Supervising Director Elmer Harris in announcing the appointment. "He is thoroughly experienced and enjoys a wide reputation for the excellence of his dramatic interpretation. Combined with Thomas Heffron, Maurice Campbell, Frank Urson, Paul Powell and William D. Taylor, Mr. Le Saint promises to carry on the directorial achievements of Realart to even higher levels than they have yet achieved."

Realart Manager of Kansas City Office to Win Place by Competitive Selling

No Sunday Shows in Rome

An injunction, secured by a number of persons opposed to Sunday motion picture shows, prevented the residents of Rome, N. Y., from expressing their preference on the question at the general election held on November 8. It had been expected that the question would be submitted to the people in the form of a referendum on that day, but the injunction resulted in the matter not being brought before the voters.
“Morals” Is a Superb Offering

In comment, the Newark, N. J., “Ledger” has the following to say:

“The tendency toward making the spoken drama an open sewer just as far as possible without compelling police interference has been increasingly in evidence for the past few years, notwithstanding the fact that the best-paying productions have been of just the opposite type. While this has been going on the screen drama has been moving to higher standards until it has become a rare exception for any picture to be shown that is not thoroughly clean and decent.

“It speaks well for the American masses that the form of drama that enjoys the incomparably wider popularity is the form that seeks to be elevating and educational while affording entertainment.”

The Newark Ledger is absolutely right. The screen is clean and decent. Its motives are upright and its progress in its own upbuilding has been remarkable.

Inadvertently we omitted stating last week that “The Right Way” was directed by Mr. Sidney Olcott, and we are glad to make prompt correction of the oversight.

The motive behind “The Cycle of the Dollar” cartoon, which has been put out by “Topics of the Day,” is so worthy that we are moved to comment upon it. Stimulation of business along all lines will result in good for all of us and the screen can use some stimulation of business without being harmed.

ARThUR JAMES.
Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Wid's (W.).

Rip Van Winkle
(Featured Cast—Hodkinson—7 Reels)
M. P. W.—The immortal “Rip” lives on the silver screen in pleasing presentation.
N.—Interesting adaptation of successful play.
W.—Should please them old and young.
T. R.—An exceedingly artistic and entertaining production is this adaptation of the old Joseph Jefferson play which charmed so many generations of theatre-goers.

The Right Way
(Featured Cast—Producers' Security—7,500 Feet)
M. P. W.—Gripping prison reform drama presented by Thomas Mott Osborne.
N.—Tremendously effective as drama, lesson and entertainment.
T. R.—“The Right Way” is the most entertaining true-to-life feature we've seen since we saw “Over the Hill.” Both are anything but costly productions, but from a standpoint of entertainment—honest-to-goodness enjoyment—both are gold mines.
W.—Great moral sermon presented in realistic production.

The Sheik
(Anges Ayres and Rudolph Valentino—Paramount—6,579 Feet)
M. P. W.—George Melford has done wonders for the author of the novel, and the screen version is sure to prove one of the best money-movers on the Paramount program.
T. R.—There seems every reason to believe that the film version of the story is due to win widespread popularity.
N.—Striking spectacle with perfect photography.
E. H.—Is something in heavier vein, but equally as entertaining.
W.—Good production but not “The Sheik” as E. M. Hull wrote it.

Bucking the Line
(Maurice Flynn—Fox—4,544 Feet)
M. P. W.—The story used is just average and has the situations usually demanded with the usual love interest.
T. R.—Get to hand it to that fellow Flynn. He's going to make money for Fox and also many new friends. He has been accorded a good supporting cast and the story is far more interesting than is sometimes the case. It's melodrama.
W.—Fine action in former football star's first production.
N.—Lefty Flynn makes debut as star in lively melodrama.

The Lure of Jade
(Pauline Frederick—Robertson-Cole—6 Reels)
M. P. W.—Pauline Frederick does excellent work in screen tragedy with unhappy but logical ending.
T. R.—Pauline Frederick does some of the best work of her career in this one from Robertson-Cole. And she has good material to work with.
N.—Pauline Frederick has emotional opportunities in unconvincing story.
W.—Unusually fine performance of star saves unconvincing story.

Possession
(Featured Cast—Robertson-Cole—7,000 Feet)
M. P. W.—R-C production of Anthony Hope's novel has scenic beauty but the screen version is poorly constructed.
W.—Revision generally is needed to make it intelligible.
N.—Likely to get over with its rapid action.
T. R.—Judged according to generally accepted standards, this picture will have some difficulty in becoming popular with the general public.

Moving Picture World
REVIEWS are followed by men who control 100 per cent. of bookings.

The Iron Trail
(Featured Cast—United Artists—6 Reels)
M. P. W.—Bennett Pictures' Corporation has produced an excellent screen version of the Rex Beach story.
T. R.—This latest Rex Beach screen attraction is a genuine thriller, thrilling with suspense, full of exciting situations and action, which crackles along at machine gun speed.
W.—Has good box-office angles that can be used to advantage.
E. H.—It should afford good entertainment.
N.—Faithful adaptation of famous Beach novel.

Deep Waters
(Featured Cast—Paramount—5,035 Feet)
M. P. W.—Well drawn New England types and sensational scenes of storm and shipwreck are to be found in this photoplay.
T. R.—Provides pleasing entertainment.
E. H.—It carries two romances to interesting end and is played by a cast of able players, who make much of the various parts. A shipwreck and rescue offer a strong scene, and there are other notable exciting moments.

Courage
(Featured Cast—First National—6 Reels)
M. P. W.—A picture that has more than average sincerity and last appeal.
E. H.—Ranks high among available screen dramas.
W.—Intelligible handling of old situation makes worth while picture.

All's Fair in Love
(Featured Cast—Goldwyn—5 Reels)
M. P. W.—Smart society comedy of the everlasting triangle is this Goldwyn production.
W.—A delightful comedy that should please them all.
W.—Very weak story that drags too often.
E. H.—It is a thoroughly delightful little comedy drama from the pen of Thomas Buchan.

They Shall Pay
(Lottie Pickford—Playgoers—5,000 Feet)
M. P. W.—Persons who like their melodramatic farewell seasoned with deathbed oaths and the relentless pursuit of vengeance will find real entertainment in "They Shall Pay." 
E. H.—Not sensational, nor spectacular, but a well manufactured film story for program occasions.
W.—Story of revenge has unhappy ending.

The Shadow of Lightning Ridge
(Stowmy Baker—Lyceum—5 Reels)
M. P. W.—Reveals him as a stunt actor, and in addition has the charm of scene and surroundings that are "different" as the picture was filmed in Australia.
W.—Rapid-fire action here and plenty of thrills.
W.—Has several especially good moments and live bits; holds the interest.

Parted Curtains
(Henry B. Walthall and Mary Alden—Warner Bros—6 Reels)
M. P. W.—The story is sympathetically told with just the right amount of pathos, human interest, humor and heart appeal nicely mingled.
N.—Walthall soars in crook melodrama.
W.—Will satisfy unless they are fed up on this type of picture.

The Jack Rider
(Big Roy Williams—Ayten—5,000 Feet)
M. P. W.—An abundance of excellent riding stunts is the outstanding feature of "The Jack Rider." The new star has a likable personality and should prove popular.
N.—Good incident in this lively Western.
W.—New cowboy star provides some thrills in riding.
First National Moves Into Larger Quarters

The growth of Associated First National Exchange of Kentucky and Tennessee, is said to be one of the marvels of motion picture history. The exchange has just moved into its new building in Louisville, Ky., 221 South Third street, between Market and Jefferson. This is its fifth move in four years. It has grown so rapidly that it has been kept busy getting into larger quarters. The way the big business family that has been built up by Col. Fred Levy and Lee L. Goldberg has kept it on the hustle for "more room." The Associated First National Exchange and the Big Feature Rights' Corporation now have a location that can be added to when expansion becomes necessary instead of having to move.

The Associated First National Exchange building now houses three exchanges, the First National, the Big Feature Rights' Corporation and the Educational Film Exchange of Kentucky and Tennessee. The exchange has three floors, the basement, first and second floors. Each floor has 5,260 square feet of floor space. The entire general offices are located on the first floor. There are four private offices, 10x13, separated by oak and glass partitions. There is a large reception room for exhibitors.

Realart Films Sold for Great Britain and France

Cable advices received from London by the foreign department of the Famous Players-Lasky Corporation, report the signing of a contract for the distribution of Realart Pictures in Great Britain through Gaumont, Ltd. The negotiations were conducted through J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation. The distribution of Realart Pictures in all territories outside the United States and Canada is being made through the foreign department of Famous Players-Lasky.

Announcement is also made by Mr. Shaver of the signing of the contract for the distribution of Realart Pictures in France through Cinematograph Harry, a well known firm of distributors. These negotiations were also conducted by Mr. J. C. Graham.

Paramount District Heads Hold Annual Meeting in New York

With thirty-four attending, the annual meeting of the Paramount district and branch managers opened Monday for a week's session at the home office under the direction of S. R. Kent, general manager of the department of distribution.

The program for the week's session called for two sessions daily, at which plans for selling Paramount pictures during the coming months were discussed. A dinner at the end of the week also was on the program.

Those attending the conference were as follows: Adolph Zukor, Mr. Kent, Eugene Zukor, E. E. Shaver, Herbert Elder, Gerald Akers, Jerome Beatty, Claude Saunders, Harry G. Bal-

Kirkpatrick Joins Exceptional Pictures as Vice President and General Manager

S. KIRKPATRICK has become associated with Exceptional Pictures Corporation, as vice president and general manager.

This position was left open by the elevation of Alexander Beyfuss to the presidency of the corporation a short time ago. The filling of the vacancy with a man of the capabilities of Mr. Kirkpatrick adds one of the keenest minds in motion pictures to the executive management of this newly-formed organization.

He will be an invaluable asset in the growth of the young company which since its inception less than three months ago, has unusual accomplishments to point to as the basis upon which it is building its future. The experience he has had in every branch of the business will serve well as a guide in overcoming the obstacles and in solving the problems which are certain to arise in the progress which Exceptional Pictures is making.

Mr. Kirkpatrick’s record is too well known to require repeating, except to state that he has served as an executive in every department of motion pictures, from their initial production to their ultimate sale to the exhibitor, he having been in command of some of the industry's most important national distributing organizations.

For some time past, up to his acceptance of the vice presidency and general managership of Exceptional Pictures, he has been associated with Educational Film Exchanges, Inc., as assistant to E. W. Hammons, president, and the announcement states that he will be continued in such capacity, and that his duties with the Educational Film Exchanges, Inc., go on uninterrupted.

In adding Mr. Kirkpatrick to its executives Exceptional Pictures has unquestionably helped to make certain the success which it appears destined to attain and the assumption of his duties typifies those ideals that have been inaugurated and maintained by Exceptional since its formation.

Max Graf Arrives in New York from Coast

Max Graf, vice-president and general manager of Hobart Bosworth Productions, Inc., and of Graf Productions, Inc., arrived in New York last week and is stopping at the Astor for several weeks.

Mr. Graf came east on his first trip in four years primarily on matters connected with details of distribution of the first two productions of Hobart Bosworth Productions, Inc., through Associated First National Pictures.

The first of these, "Blind Hearts," has already been released and the second, "The Sea Lion," is scheduled for release early in December.

A big production program has been started by Mr. Graf at the studios of his own company in San Mateo, near San Francisco. It is understood that one of the most successful directors of the industry will soon begin work there.

Graf Productions will devote its entire energies to making specials, and the first of its series, already completed, is said to be a drama of great proportions.

Mr. Graf entered production after a long experience in the distribution division of the industry and is renewing many old friendships during his trip.

Building New House

A motion picture theatre, being erected by Symansky Brothers in Troy, N. Y., will be known as "The Lincoln." This name was decided upon from thousands which were submitted by residents of the Capitol District, in competition for a twenty-five dollar prize which had been offered by the owners of the house for a suitable name. Thirty-one persons submitted the name of "Lincoln." It was decided to draw for the winner among the thirty-one, and the prize was awarded to Mary Martin, of Troy.
STROLLING through the streets of old Paris, the Paris that saw the Revolution and the head of Danton roll into the basket at the foot of the Guillotine, I stopped and recalled the first time I witnessed the stage presentation of "The Two Orphans," and thought of the remark of the aristocratic Chevalier Vaudrey about having seen one of Beaumarchais' plays that contained revolutionary sentiments which the police had forbidden, but that the people took sides with the author, and the king was compelled to yield. The scene continues thus:

De Presles—The king compelled to yield?
If that is true, royalty has lowered its dignity.
Vaudrey—No, marquis. It is the people who are asserting theirs.
De Presles—Why, if this goes on they will not be satisfied until they suppress one's titles and privileges.
Vaudrey—That would not at all surprise me.
(Picard, the Chevalier's valet, laughs.) Why, Picard, that seems to amuse you.
Picard—Excuse me, sir, but that is as ridiculous as though you were to say that one of these days the Parisians would rise and demolish the Bastile.
Vaudrey—who knows?
Picard—What? The Bastile? Well, when that time comes everything will be upside down. They won't even respect a nobleman's valet.
Vaudrey—Nor a nobleman either.
Here all reference to the tragic unrest that was to result in the French Revolution ends, so far as the play is concerned; but it is into this momentous period of the world's history that the two orphan girls enter when they alight from the Normandy coach. And it is upon this hint that D. W. Griffith has seized the comprehensive scope of the screen and used the tragic episode of Danton's execution as part of the atmosphere in his silent version of the D'Enmery story. The long life and immense popularity of "The Two Orphans" would tempt any producer to put it on the screen, with its appealing story and the vigor and variety of its characters and incidents.

The city by the Seine which Griffith has built on the shores of Long Island Sound is an impressive collection of ancient structures, with the grim old Bastile facing the fountain in the center of the square and the keen knife of the Guillotine gleaming in the sunlight at the lower end of the street, a sinister and repulsive object.

As I came through the lodge gate at the entrance of the studio grounds a hurrying crowd of French citizens were disappearing under an arch behind a rude cart in which rode a young girl, her arms bound behind her and a look of resignation on her face. By the time I reached the side of the arch the last of the excited mob was out of sight, but the voice of some one in authority could be heard urging everyone to remember that the girl in the cart was about to have her head chopped off and was not taking a ride for her health. It was not the voice of D. W. Griffith but that of his assistant. I stole around to the end of the set and glanced into the square. The famous director was standing on the camera platform, calmly smoking a cigar and giving an occasional order intended only for the ear of his second in command.

I walked to the reverse side of the arch and presently the mob and the cart came trotting back through it and I got a smile of recognition and a wave of the hand from the blind Louise. The next instant sister Dorothy hove into sight, and I was treated to another smile and a sample of her wicked little wink. There was a hurried right-about-face on the part of everyone, and then the cart went plunging ahead with its sad faced victim; Henriette pale and torn with anguish, and the frenzied mob bringing up in the rear.

It was a raw bleak day, and just suited to the mood of the shooting mob and the tragic scene. Tragedy of this sort, deep and relentless, is where Griffith excels.

Another interested watcher was the Roumanian poet and dramatist Miss Adrio Val, who was visiting the Griffith studio for the purpose of learning how motion pictures are made in America. When the march to the Guillotine was finished, Lillian and Dorothy Gish came over to where Miss Val was standing and chatted with her, while a body of troops on horseback dashed across the square and straight up to the entrance of the Bastile, in a slightest doubt that if Adolphe D'Enmery were then attempt to ride right into the prison before the massive doors could be closed. The scene was "shot" several times, but the shouts of the horsemen and the clatter of their horses' hoofs as they came tearing out of a side street and plunged ahead without slacking speed until within a few feet of the doors gave a fresh thrill to the scene every time it was repeated.

"What wonder then those soldiers are!" exclaimed Miss Val; "and the horses are wonderful, too: they seem to enjoy what they are doing.

They are all cow ponies, and the men are

LILLIAN AND DOROTHY GISH IN "THE TWO ORPHANS"

all cow boys and stunt riders," Lillian Gish explained.

Mr. Griffith, who is playing Danton, came hobbling up with the help of a cane, and something was said about a badly bruised knee, a souvenir of a nasty fall the day before, when there was also wild riding, and one of the horses slipped and threw his rider. Expressions of sympathy brought a smile and a shrug of the shoulders from Mr. Blue. He is an ex-stunt man, and a painful spill is all in the day's work.

Mr. Griffith joined the party at this point and led the way into the studio where there was a grateful sense of warmth, and workmen were busy demolishing the great hall where Danton and Camille, and their companions were condemned to die.

Danton! "With all his dross he was a man," Carlyle says of him; "fiery-real, from the great fire-bosom of nature herself."

As for Monty Blue, I have Mr. Griffith's word for it that his Danton has the "wild revolutionary force and manhood" demanded of this farmer's son who at one time practically ruled France by force of his relentless will. This day Monty was only half as impressive a Danton as he should have been. But there was a reason for it. His coat and hat and the lines of his face were those of the French leader of 1792, but his feet and legs belonged to the year, 1921. Above the waist he was the famous historical Danton of the Revolution; below his west pockets and his Republican sash he wore the long trousers and laced shoes of today, A time-savingartorial arrangement popular with moving picture actors when there are only close-ups to be taken.

A walk about the studio disclosed several bits of local color in the nature of dens and parts of "The Reign of Terror" settings not to be found in the original play. There isn't the alive today the D. W. Griffith screen version of "The Two Orphans" will fill its author with amazement and awe.
Charles Ray Starts on First Trip to New York; Will Arrive Here Nov. 23

T HE big event, long looked forward to by Charles Ray and long anticipated by his admirers has taken place. The star for the first time in his long career was in New York City and the East, having left Los Angeles November 15, together with Mrs. Ray, Richard Willis and Albert A. Kiedler, Jr., executives of the Charles Ray Productions, Inc., and George Rizard, his chief camera man. The party was met upon its arrival in Chicago by Arthur S. Kane, president of the star.

Mr. Ray and his party are scheduled to arrive in New York City November 25, when the star will take up his headquarters at the office of the Arthur S. Kane Pictures Corporation. During his anticipated two week sojourn in the metropolis Mr. Ray will discuss business matters with his eastern associates, and will make certain features for a future First National release. Elaborate plans have already been made for the star's entertainment in New York, complete announcement of which will be made upon his arrival here.

Brunton's Is Now United Studios, Inc.; Michael C. Levee Becomes President

T HE studio organization which has assumed control of the Brunton film plant, will be known hereafter as United Studios, Inc., and will function along the same lines as has prevailed heretofore. Michael C. Levee, former vice-president and treasurer of the Brunton studios, returned from Los Angeles from the east this week. Mr. Levee is president of the United Studios, Inc.

Joseph Brunton holds an interest in the new organization, and two of the stars under his management, Norma and Constance Talma- dge, will produce their pictures at the studio.

Pathé Screen Studies Help to Develop Tendency Toward Showing Educational

MOTION picture theatre owners are discovering the value of the hitherto unworked field of business propagation at hand and waiting to be tilled. This is represented by the increasing belief of boards of education, school superintendents, principals and teachers, in the efficacy of visual education by means of the moving picture in connection with entertaining programs presented at the regular picture theatres. Fresh proof is at hand that these influential citizens are ready to co-operate heartily in the enterprise, and they will have their say at various conventions of the M. P. T. O.

The success of a tie-up of this sort engineered by Dr. Leonard, superintendent of schools, and William Burke, director of the North avenue Theatre in New Rochelle, N. Y., is the subject of lengthy articles in the New Rochelle Standard of October 28 and November 1, announcing, and later reporting, the event. Upon this occasion the educational feature of the program witnessed by a house crowded with teachers and school children, was one of the popular series called Pathé Screen Studies. The New Rochelle Standard's report says:

"The local educators were enthusiastic and applauded at the end of every reel. Before their eyes were visualized many of the lessons laboriously taught in school. Manager Burke was assured by Dr. Leonard that the co-operation of these educational films, and a plan has been evolved whereby pictures with a special appeal to children will be shown every Friday and Saturday at the North Avenue Theatre."

Several Additions Made to Sales Force of Wid Gunning Organization

W ITH the return of John G. Rohlfis, assistant treasurer of the Wid Gunning organization, back from the exchange circle, there comes news of considerable activity and enlargement of the sales force of that company.

In the Western territory exhibitors' interest has resulted in the sending of Joseph L. Steiner, home office representative, to the Michigan city. William M. Meyers, an exploitation and sales representative, is another addition to the Detroit office.

Manager Whitmoyer, of the Minneapolis office is now in Chicago conferring with Division Manager Sidney J. Goldman and plans are being carried out for increased activity and enlarged sales force in Minneapolis territory.

W. J. Naismith, well-known in the Pittsburgh territory through his former connection with Realart is now in charge of the Wid Gunning branch in that city. Mr. Naismith was one of the star men of the Realart organization.

In the Buffalo territory plans are also under way for redoubled activity. It is expected that within the next three days Harold Beckcroft, now associated with the home office exploitation organization, will be located in Buffalo where he will head the sales force. Mr. Beckcroft formerly worked through the Cleveland territory where he is popular with film men. Three weeks after arriving in the territory he was an "honour man" with the organization with which he was associated. Recently, he has been very active in the exploitation work on "What Do Men Want?"

All Century Comedies Must Be Absolutely Clean, Says Stern

Julius Stern, who has just been appointed second vice-president of Universal and will make his residence permanently in California, is one of the best known men in the motion picture industry. He is president of the Century Film Corporation, of the Pacific Film Company and of the Great Western, besides being a director in several film concerns.

He started his career as general manager of the old IMP Studio on Tenth Street, New York. When the studios moved to California he went there as general manager and while he was in the industry he formed his own company called the Lew Wasserman organization. A couple of years ago he became disinterested and branched out into the much larger and more successful Century Film Corporation of which he is the head. Among his money-makers are Baby Peggy, the two-year-old star, Brownie, the Wonder Dog, the Century Lions, Harry Sweet, Louise Oaraine, and lately Lee Moran.

Comedies for Children

Mr. Stern has a reputation for making clean comedies with genuine humor. He will not stand for the slightest hint of vulgarity, no matter how much of a laugh it may bring. Among the many leading stars and actresses who have made good records under his management were such favorites as Alice Howell—at present the wife of Jack Blystone—who appeared in his first Picture, "Grey Faces," Hughie Mack, Ambrose, Gail Henry and Vera Stedman.

His latest idea, which he welcomed by the censors, is one on which he has been working for some time—a series of comedies suited for children. A couple of these featuring little Baby Peggy have already been shown at first run houses and have been endorsed by grown-ups as well as children. Pictures of this sort, suitable for school and church entertainment, have been a long felt want for some time.
Raymond Wells on Way to Mesopotamia to "Shoot" Scenes for Sacred Films

By T. S. daPONTE

I t was 11 a.m. when the telephone bell in Raymond Wells' office in the Astor Hotel rang. "I'll be right down," he said in answer to a question from the lobby. "Just got up; shaving; won't take me two minutes."

It was a week's notice that Wells got that he could accomplish in so much shorter time what other mortals take so much longer to do. This statement, however, has nothing at all to do with the acquisition of Mr. Wells' Colony of Artists in Kent, and is made to indicate that Mr. Wells can lie abed until the near mid-day sun is doing its near noon-day duty and still have time left over in which to accomplish his own tasks.

However, it didn't take him any longer than the time he had set before he made his appearance in the lobby. Mr. Wells has all the appearances of the typical movie-director, or at least the appearances of what it is generally supposed the movie-directors look like. He is tall and wears a soft felt hat at an artistic angle, and his eyes have something of the far away look of the dreamer and at the same time a hint of cold, commanding hauteur that you'd associate with those of a captain of finance.

But evidently the characteristics of a captain of finance which his eyes imply are somewhat foreign to his make-up, for, said he, when the reason for his coming to New York was broached: "I'll tell you one thing right off the reel, and that is that I had a tough time getting the thing 'way out of the way ahead with the making of these pictures."

You'd hardly believe it possible though that he could have had difficulty in procuring funds if you had heard him speak convincingly and enthusiastically about his work as he did after he had led the way to the Hotel Astor's dining room for his noon-day breakfast.

Go Abroad for Scenes

"It's like this," he said. "It isn't so much the money that interests me, but the fact that they will present the Bible on the screen in an entertaining way and bring before millions of persons its marvelous truths—persons whom it would not reach in any other way."

These pictures, it might be well to state here, are those of the Sacred Films, Inc., and Mr. Wells is on his way to Mesopotamia now to make "shots" of a desert caravan to be used in the film story of Abraham and Sarah. After that he is coming back to this country and stay until June when he will go to again into Asia Minor and Egypt to arrange to make films of a picture to be titled "Joseph and His Brethren". The Sacred Films, Inc., already has released "Creation", "Cain and Abel", "Noah's Ark" and "The Deluge."

104 Pictures Altogether

"There are going to be 104 pictures altogether," Mr. Wells stated. "Each one will tell a separate story and be complete in itself, and still there will be a continuity that will link them all together. And they're all going to be paid for with American money, and that means that we're going to be spent in this country, and actors who are American will be hired for nearly all of the roles. I state these facts with perfect plainness, realizing, of course, that you may look upon them in a new light and forestall any antagonism to the films by those who might otherwise think that our money is being spent too far away from home, and on cheap, foreign labor."

"These pictures also, while they will, of course, be instructive, will have a great entertaining value, too, and the plan is to have them first released to the theaters, and after that churches and schools and other institutions will have second call on them. I want to make it plain that exhibitors need not fear they will have competition as long as the pictures are drawing cards in the theaters."

In these statements of Mr. Wells the characteristics of the hard-headed business man were plainly evident, and it was these features concerning his work that he emphasized in the first part of his talk. But as the sun brightened what had been all morning a somewhat gloomy day, and suddenly flooded the hotel dining room with brilliancy his aides seemed to turn from strict business and wander into the realm of fancy and vision and remembrance.

Eager to Film Bible

"Do you know," he said, "that I think I'm the luckiest fellow in the world to be chosen to put the Bible into pictures? Since my earliest childhood I've been well acquainted with all of its stories and since I've been identified with moving pictures I've been eager to put them on the screen where I thought their visualization could be of so much help to everybody."

"When I was a very little chap my mother bought a child's Bible for me, and it was full of pictures and she used to point the pictures out to me and tell me the stories of them in a simple, sweet way, that I could understand."

And these pictures I am making now I look on in the light of a monument to my mother. She taught me to understand them, and I hope to bring an understanding of them to millions of others."

"But it was a hard time I had in raising the money to be able to put these ideas into mine across. Finally I went to some very rich men who had ideals and vision, and they immediately thought well of the plan. And since I've had so much dealing with these men I've come to the conclusion that rich men, as a rule, are very much as God intended that they should be, and that God's hand is behind me in this project did not consider at all the cost, or the profit that would accrue to them, but they were perfectly willing to go ahead with these pictures for the sake of ideal, and for their belief in the good that they could accomplish."

Will Accomplish Much Good

"And I am certainly sure that the Bible put into moving picture form is capable of accomplishing quite as much good as they look for it to do. There is so much in it that can be presented so simply, and yet carry such a strong..." 

"I am not what one would call a religious man, I'll admit, but taking the Bible by and large aside from the picture possibilities it contains the greatest miracle in the most extraordinary collection of documents that was ever gathered together. Why, it stated truths that has taken the better day to become today. In going through its pages I have come across statements that simply knocked me flat!"

"Take, for instance, the quotation from Job—'or least I believed it—'Now the north star there is absolutely no other stars in the heavens, and this is the only part of the firmament that is not dotted with masses of brilliant bodies as far as it has been vouchsafed to humans to see."

"And then again you can find it said: 'He hangeth the earth upon nothingness.' Doesn't that say that the whole universe is verifiably those who realized that the earth is set by itself in space ages and ages before the idea that it was supported on some solid foundation gave place to the theory of the old Master Mind back of it all. It has all been arranged in so orderly a way—the movements of the comets and planets throughout the universe are so exactly timed, and—"

Larry Calls "Time"

This mention of time seemed to break in suddenly on the consciousness of Larry Wein- garten, advertising manager of the Sacred Films, Inc., who was also partaking of his noon-day breakfast at the Astor, and whose duties also consist largely of taking care of the business features of Mr. Wells' affairs.

Therefore the mention of "time" brought suddenly to Mr. Weingarten's mind the realization that Mr. Wells had a business appointment within the next few minutes and the time was limited in which he could discourse upon the movements of the stars. Mr. Weingarten looked hastily at his watch. "Come on, Ray, we'll have to be in here in two hours at the table; 'have to keep that other appointment, you know."

As he walked toward the door he continued: "Wells was saying that he isn't exactly religious. Well, if being a regular scrappor bars him from the religious category he's certainly right. Why, some time ago on a trip to New York, I was with him when he tied up in a peach of a scrap right in the heart of Broadway. At the time with him also was an official of the Interchurch World Movement, and he turned to him after he had soaked his opponent for a goal. 'Well,' he said to the churchman, 'I guess you're off for me life now.'"

"Much to our surprise the gentleman of the cloth replied, 'No, Raymond, if you didn't have that big guy I was getting ready to do it myself.'"

Buys Wyant Story

It has just been announced by Realart that a story has been purchased for early production writing by Hugh Wyant. The author-actress, though having the screen for a short time, has attained considerable prominence. As "Beauty" in "Experience," she became widely known later appearing in a leading role in "Fair and Warmer." Miss Wyant has also appeared in support of Wanda Hawley in two Realart productions.
Fox News Makes Fast Trip from Washington with Views of the Burial of the Unknown Soldier

The Fox News reel containing scenes at Washington preceding the burial of the Unknown Soldier hero at Arlington Cemetery was delivered to the Rialto Theatre to New York at 9:20 p.m. on Friday, November 11, and at the Capitol Theatre just two minutes later. This is probably the most important of the many accomplishments that have been effected by Fox News.

Two directors and eight cameramen, under the direction of S. H. McKeen, an assistant to Don Hancock, editor-in-chief of the Fox News, were on hand in and about Washington.

Two speedy airplanes, including the Fox plane, and a balloon were instrumental in transporting the film from Washington to the developing laboratory in New York. Immediately after the ceremonies the Fox plane, bearing a daredevil pilot and Mr. McKeen, took off from Washington at 2:50. The plane landed at Gravesend at 4:45, making in one hour and fifty-five minutes the distance for which the fastest mail train requires five hours.

The Fox plane overtook a “ship” bearing the film of a competitor somewhere early in the journey from Washington to New York, although the rival plane had started its breakneck dash to New York five minutes earlier. The Fox plane also beat by twenty minutes a Government mail plane which started from Washington at the same time.

In order to make speed, the pilot on the Fox plane flew at a very low altitude the entire distance, at no time rising higher than 1,000 feet above ground. Throughout the trip he flew through thick fog.

It is stated that the plane landed at Gravesend, the exposed film was thrown into a fast auto and whisked to the laboratory. Not to be outdone in speed, the laboratory printed and dried the film and had it on the projection machines for first view forty minutes after receiving it. This is believed to constitute a record for laboratory work.

As a preparatory step in the well-laid plans of Don Hancock, the subtitles for the ceremony shots were telephoned to Mr. Hancock from Washington and were ready and waiting to be inserted in the film as soon as the latter came out of the laboratory drying room.

Al Lichtman Offers Prizes for Best Exploitation on “The Silent Call”

A second opportunity for the enterprising exhibitor to win a monetary reward for his exploitation ideas is offered in an announcement made by Al Lichtman, general manager of Associated Producers, this week. A firm believer in the theory of exploitation, Mr. Lichtman offers three prizes for the best advertising ideas used in connection with the showing of “The Silent Call,” an Associated First National attraction, produced by H. O. Davis.

The first prize will be $150; the second, $100; and the third, $50. The amounts will be paid personally by Mr. Lichtman. He will be one of the three judges who will pass on the ideas, the other two to be appointed within a short time. In case of a tie among any of the contestants equal prizes will be distributed to those tying.

November 23 has been selected as national trade show day for “The Silent Call.” On that day the production will be given trade showings in every exchange center of the United States and Canada. The contest opens on November 24, 1921, and closes on March 1, 1922.

“The Silent Call” centers about a dog, and is one of the most extraordinary pictures ever produced, in the estimation of unbiased persons who have seen it. Laurence Trimble directed it, and the story was written by Hal G. Evarts and adapted by Jane Murfin.

“Strongheart,” a Belgian police dog with trionic powers that are almost human, is the star of the picture, playing the part of Flash, a wolf-dog, loving and hating with an intense ferocity. He has a pedigree of unusual length, has been decorated for active war service with the Red Cross, mentioned in orders and petted by crowned heads and ministers of state.

The story, which appeared in the “Saturday Evening Post” under the title of “The Cross Pul,” is laid in the West, against a background of forests, plains and cabins and mountains, and is a highly dramatic tale, of love, hatred and the primitive passions of men. The cast includes John Bowers, Kathryn McGuire, Will Dyer, James Mason, Neilson McDowell, E. J. Brady and Robert Bolder.

There are many ways in which the picture can be exploited, but a dog—a police dog, if possible—should predominate in all the stunts, which should be impregnated with the spirit of the West.

The striking posters will lend themselves admirably for lobby decorations. A cut-out of the head of the dog from the twenty-four sheet would make a striking centerpiece suspended above the entrance to a theatre, or set on the floor of the lobby.

If possible to obtain a police dog, place him in a cage or kennel in conspicuous view from the sidewalk. Advertising copy used with this stunt should stress strongly the fact that the dog is the “star” of the picture, and should call attention to the fact that the picture is an unusual and original type.

Play Up Title

The title itself, “The Silent Call,” can be used in many ways to create interest. Teaser cards, with the inscription, “Obey the Silent Call,” would be an excellent start-off. A good street stunt is to secure an exceedingly loud siren, mount it on a flivver and drive through the streets, sounding the siren continuously. Hang canvas banners on the side of the car with the inscription “This is the call to see ‘The Silent Call’ at the . . . Theatre.” These are but a few of the more apparent ideas for exploiting the picture.

Technician for Realart

The man who passed on the correctness of the technical details of the Arabian scenes in a recent production is now engaged in a similar capacity with relation to the Cuban sequence of the Havana-American story which Bebe Daniels is now doing as the third Realart of the current season. Richard Pennell gained his Cuban experience with Roosevelt’s “Rough Riders” during the Spanish-American War. He later went to Biskra in Arabia where he accumulated a fund of knowledge concerning the customs, costumes and settings of that country, facts which stood him in good stead in making the technical arrangements for the desert drama.

Loew Brings Suit

Suit to recover rent alleged to be due for the months of May, June, July, August, September, October and November, 1921, has been filed in the New York Supreme Court by the Marcus Loew Realty Corporation, against the Cosmorama Picture Corporation.

Phyllis Haver, whose name is synonymous with Mack Sennett comedies on account of her several years’ continuous work in this popular brand of pictures, is back on the lot again after a six week lay-off, though little of it was spent in vacationing. Miss Haver is now a member of the Society of Landlords, having purchased herself a double bungalow, which she kept the charming comedienne very busy until the last few days of vacation and otherwise fixing up her new place.
Pathe News Blankets Country in Record Time with Scenes Attending Burial of Unknown Hero

Of all the many remarkable feats accomplished by the Pathe News during recent years, none equals the speed with which its pictorial story of the burial of the Unknown Soldier at Arlington, Va., was sent broadcast throughout the country. Weeks of preparation were behind the blanketing of the nation in record-breaking time with the Pathe News special issued first in New York at 7:30 o'clock on the night of the inspiring tribute of America to its dead heroes November 11. This was virtually two hours faster than the time Pathe News recorded in scooping the field on President Harding's inaugural.

As a matter of fact, theatres in Jersey City had the special before 7 o'clock, for they had messengers waiting for the first prints "off the press."

In First Run Houses
Little more than five hours after taps had blown over the Unknown's grave at Arlington at 1:30 p.m. Pathe service had its news special on the way to every first-run house on Broadway. All of them showed it that night. Leading Brooklyn houses had it at 8:00 o'clock. Within twenty-four hours after the services, special messengers had the pictures in Pittsburgh, Buffalo, Boston—indeed all through New England, Albany, Philadelphia, Washington and Baltimore.

At 9:00 o'clock Saturday morning, three mail aeroplanes leaving Hazelhurst Field, L. I., carried five hundred pounds of Pathe News film—more than 150 prints—for Cleveland, Chicago and points as far West as San Francisco.

It was planned to have the pictures in Cleveland at 10:00 o'clock that afternoon and at 4:00 o'clock in Chicago. This would have brought them to San Francisco about 4:00 o'clock Monday afternoon—just three days after the burial.

Encounter Snow Storm
Shortly after passing Philadelphia, all three planes encountered a severe snow storm, were driven far off their course, and finally were forced to land at Harrisburg. This upset the plans somewhat but the sacks were transferred to a fast train, for Cleveland and Chicago, and arrived there in time for Sunday's opening performances. Deliveries should have been made in San Francisco Tuesday afternoon.

The elements divided their fortunes with Pathe News. They gave Editor Emmanuel Cohen and his staff a good break on Armistice Day. The two Curtiss aeroplanes engaged by Mr. Cohen to carry negatives from Washington and Arlington to the Jersey City laboratory of Pathe News, were enabled to beat their time schedule because of favorable weather and wind conditions. As every minute counted, this brought the Pathe film to Broadway even earlier than anticipated.

First Plane Left Ten O'clock
Mr. Cohen sent his first machine away from Bolling Field, Washington, at 10 o'clock on Armistice Day morning following the parade through the Capitol streets. His second machine was sent from Arlington at 1:45 p.m., exactly fifteen minutes after taps signaled that the Unknown hero had been laid to rest. A full hour was gained in this way, for by sending a machine from Arlington, the traffic jam on the return route to Washington was avoided.

The Pathe News special was in keeping with the solemnity of the great occasion. It was concise, dignified and covered appropriately all the important happenings of the inspiring ceremony. In the New York theatres it registered great appeal. The pictures showing former President Wilson in the parade—the first since he attended the inauguration of President Harding—evoked enthusiastic applause.

Several allegorical effects were worked into the story with marked success. These scenes had been prepared in advance.

In all, approximately five hundred feet was devoted to the story and it is safe to say that no news event in the past three years has been accorded as much footage.

Entire Staff Worked Hard
The obstacles that had to be overcome in the filming of this story would fill a volume, according to Mr. Cohen. The entire home staff of the Pathe News, with the Washington staff men worked under Mr. Cohen in filming the Unknown's burial.

In order that the country might have, as soon as humanly possible, the film story of the ceremony, the complete laboratory force of Pathe's Jersey City plant, as well as the Pathe News editorial staff, forewore the holiday and remained on the "job" Armistice Day and into the early hours of the morning. By 4 o'clock Saturday morning more than 300 prints of the special had been turned out, which means that in a comparatively few hours 150,000 feet of finished negative had been printed and made ready for shipment—or had been delivered. With all its many remarkable performances the Pathe laboratory had never equaled this accomplishment.

This Armistice Day performance of Pathe News will head the list of "beats" for 1921, which will include the Inauguration of President Harding, the Russian famine pictures, the great Chinese floods killing thousands, and others too numerous to mention.

Harry Collins, Modiste, Sues Catherine Curtis
Miss Catherine Curtis, producer of film plays, made her debut in the N.Y. Supreme Court Tuesday when judgment for $3,843 was filed against her in favor of Harry Collins, Inc., modiste of Park avenue and 57th street.

Miss Curtis was served with the papers in the case at her apartment in the Waldorf-Astoria, and as she failed to respond when the case came up for trial, judgment was taken against her by default. It is said the judgment was obtained on a bill for hats and gowns among them a Rhinestone gown worth $1,500, all worth $4,375 on which but $900 had been paid, and which were used about a year ago in a film play. Miss Curtis first produced Ralph Connor's "Sky Pilot." She appeared in the role of Columbia at a memorial to the war dead in Madison Square Garden on the night of May 27, 1920.

Selznick Covers Burial
The ceremonies incident to the burial of America's Unknown Soldier and the convening of the Disarmament Congress immediately following was of such intense interest to the general public that Selznick News made highly important efforts to photograph the various scenes. Six cameramen were in Washington for the week-end and turned out an immense amount of film that reflected every important incident in the dual event. News weekly photographs as supplemental to newspaper articles were eagerly viewed by theatregoers and Selznick News contributed a special reel on the historic episodes.

SCENES FROM "THE CALL OF YOUTH," STARRING JACK HOLT. A PARAMOUNT PICTURE
Rubbernecking in Filmland

Production on the "Hop" and Directors and Players Look Cheerful

By GIEBLER

The dirt was scraped from the little mound of earth; a Mexican wearing a forty-five pound hat and wdelding a long pair of tongs, dove down in the bosom of the desert and brought up a large bit of the last remains of a noble bull, slain to make a movie holiday.

Did you ever eat a real Mex meal? If not, life has at least one more gastronomic thrill in store for you. The carne was as tender and as juicy as my heart; the frijoles were ready and willing to melt in the mouth; the tortillas, which resemble small rolled napkins, but not to be tucked inside instead of the outside of the neck to get the best results, are baked like Passover matzos, and were the real staff of life. There were other things to eat, none of which I know how to spell, except onions, which are the same in Estados Unidos as they are in Mex.

At the dinner we all visited around on the set and watched Sam Woods make scenes for "The Husband's Trade Mark," with Gloria Swanson, Dick Wayne, Clarence Burton, Stuart Holmes and Lucien Littlefield, and a troupe of Castilian dancers.

There was much talk of a wild cat and a fight, but they didn't pull it off. The nearest thing to wild animals on set was an armadillo toad who hopped in to see what was going on, and a number of yellow jackets, who came around to recharge their batteries by filling up on the fervent Mexican food.

Minister Provides Picture Shows

The Rev. Charles Whitman, of Newcomb, N. Y., is one of the ministers in New York State, who is not only a firm believer in the entertainment values of motion pictures, but he also provides for a Thursday night entertainment, every week in the year for members of his congregation. He now has a standing order with the Pathe exchange in Albany for a nine-reel diversified program each week. No charge is made for the entertainment and during the past week, Rev. Mr. Whitman's congregation has grown by leaps and bounds.

writers of our Fair City by the Famous Players-Lasky studios, with Adam Hull Shirk and Arch Reeves of the publicity department as sub hosts. The dinner was staged at the Langham, was put to Hellandegol in the foothills, where Director Sam Woods has a Mexican village built up for a background of a Gloria Swanson feature called "The Husband's Trade Mark."

The dinner was strictly Mex, from tortillas to frijoles. The meat was barbecued in the primitive Mexican style, by burying it in a hole in the ground which had been heaped with hot rocks and allowing Mother Earth to function as a fireless cooker. Sam Woods never staged a more dramatic scene than the one when the word was given that the roast was ready. There we all stood, licking our chops, while the orchestra sobbed out the appropriate strains of the Torcada Song from Carmen.

Some Food, This

and invites Cadeau to wet his whistle with him, which Cadeau does. Monte Cristo then gives Cadeau a diamond as big as a p'tridge egg.

Francis McDonald, who plays the part of Benedicto, then gets a glimpse of the "ice" and it knocks his eye out. He starts whetting up his dirk. I didn't get to see the part where Benedicto bumps Cadeau when he pinches the rock, but McDonald showed me the knife, and he told Billy in my presence just how and where he was going to commence the carving on him.

I had quite a long confab with Emmett Flynn. He's full of enthusiasm over the possibilities of the great Dumas story. He spoke of the wealth of material in the mystery, the intrigue that Dumas put into the book, and of his ideas of getting it into action of the film. He spoke of the great interest in making to make one of the biggest pictures of the year. Emmett's just the boy for that kind of stuff. Didn't he make the everlasting hit of his young life with Mark Twain's "Connecticut Yankee?"

I went out to Goldwyn one day and watched Al Green making a Rupert Hughes' film with Colleen Moore and Ralph Graves in the leading roles. The scene with Kate Price as the landlady. Colleen Moore and Ralph Graves were standing around on the side lines, but I didn't get to see Mary Miles Minter as Dorothy Wood. Kathleen O'Connor and several more players who were all there, ready to do any plain or fancy act for me, but there wasn't ready for them, and I didn't want to ask him to change the script just so I could see 'em perform.

Looked 'Em Over

I also dropped in at Hal Roach's studio while I was in Culver City. Harold Lloyd was making "White Feather" which shows him as a small town youth and Mildred Davis as a country girl. Fred Newmeyer was directing. Harry Pollard was just getting ready to start on his ninety-sixth comedy for the Hal Roach Pathetic organization. Marie Mosquini plays the leading part, as usual. Snub was without his usual make-up. I hardly knew him.

Paul Parrott was making a department store comedy with Ray Gray, Ethel Broadhurst and Little Sammy Sunshine in the cast. I talked to Jean Haver, who dopes out gags, and Beany Walker, the title writer, and smoked two or three of Hal Roach's cigarettes, and got a lot of dope about his new ocean going yacht, on which he promised me a ride sometime, and which promise I hope he doesn't forget.

I also watched Edward Soman making a J. L. Frothingham feature at the Brutton lot with Billy Mong, who had just got through with his part in Monte Cristo, playing a wonderful part of a Russian Jewish peddler. Billy Mong is some actor. If anybody should ask you. He did a bit in that scene that made every one of us sniffl, including Tony Gaudio, the cameraman, who has seen so much emotional movie stuff made that he's pretty hard boiled.

The big outstanding event of the week, however, was a dinner tendered to the local press, trade paper representatives and fan magazine

MARGUERITE DE LA MOTTIE.

In "A Bride of the Gods," a J. L. Frothingham production, distributed through Associated First National

T HINGS are tolerably lively out here in the West Coast film colony. Production has been hopped up considerably, and a lot of players and directors have lost their "liberty" and the look of gruminess that had been marring their usually cheerful maps.

A lot of important people are in our midst. Carl Laemmle has been here for some time stirring the production kettle to the boiling point out at U City. "Doc" Shallenberger is with us, likewise Bennie Schulberg, who is going to do the tourist act and stay all winter.

Mabel Normand is back home on the Sennett lot; Charlie Chaplin is home from his tour to foreign parts all gummed up with eccat, savoir faire and other European culture. Matt Moore is coming to town; Lonnie Taladge is here, and Sid Franklin, who will direct Connie and Kenneth Harlan, who will probably support her when she starts to working at the Realart studios, which she will do as soon as she gets through visiting her sister, Natalie, the wife of the well-known comedian, B. Keaton.

Mme. Nazimova has moved into Mary Pickford's bungalow out at the Brunton lot, which fact lends confirmation to the rumor that Mary is not coming back very soon and makes us all sorry. Speaking of Mary, there is talk of a wedding in which her sister Lottie and Alan Forrest will have the leading roles.

The Screen Writers' Guild pulled off a big Halloween party at their new clubhouse. And speaking of parties, Bill Keefe went to a Halloween party disguised as a waiter, and his make-up was so complete, everyone down to having his thumbs decorated with cream of tomato soup, that he won first prize.

I rubbered around the colony quite a bit this week. Stopped at the Fox studio and watched Emme Flynn shooting "The Count of Monte Cristo," which is going to be a whale of a picture, as of course it should be from such a whale of a story. Emmet has been shooting six weeks and he's still got a month to go.

There was a wonderful set representing an old-time French inn. Billy Mong was Cadeau, the inn keeper. Jack Gilbert, who plays the Count of Monte Cristo, comes to the inn disguised as a Padre. He buys a bottle of wine

Submission: "Moving Picture World"
Straight from the Shoulder Reports

A Department for the Information of Exhibitors

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you’d like a free supply of report cards.

Arrow

CYCLONE BLISS. One of the best five-reel Westerns I ever ran. Advertising; posters, Patronage; general. Attendance; good. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

A MAN FROM NOWHERE. Same report as above. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

Associated Exhibitors

WHAT WOMEN WILL DO. One of the best Associated has turned out. This picture will please any class of audience. Advertising; two one-sheets, one three, one six, photos, etc. Patronage; middle class. Attendance; very good. M. Oppenheim, Empire Theatre, New Orleans, La.

First National

NOMADS OF THE NORTH. A wonderful north woods picture, it sure pleased all that saw it. Advertising; newspaper, Patronage; general. Attendance; good. Forrest E. Mills, Richmond Theatre, Richmond, Indiana.

NOMADS OF THE NORTH. One of the very best northwest pictures I have ever seen. Forest fire scenes are wonderful, hook it and don’t be afraid that it won’t back up any statement you can make. Will stand a raise in admission. Patronage; small town. Attendance; fine. W. F. Harding, Princess Theatre, Mt. Doro, Fla.

SIGN ON THE DOOR. One of the finest pictures Miss Talmadge ever made. Please everyone, much better than her “Passion Flower.” Advertising; billboards. Patronage; best class. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.


CURTAIN. Consider this a fair picture, pleased my patrons, especially ladies. Advertising; window cards. Patronage; high class. Attendance; fair. C. W. Saul, firemen’s Hall, Hillsdale, New Jersey.

Do Your Bit

Exhibitors who are sending in these reports are doing a fine thing for the other fellow—and that’s the highest type of good fellowship.

If you can suggest any way in which we can make these reports more valuable, we are ready to listen

Anyway, send us reports on features, comedies, fillers. Thousands of exhibitors will benefit and thank you.

MOVING PICTURE WORLD

DINTY. Did good business, but not the business that I should have had considering the picture. Advertising; newspapers. Patronage; mixed. Attendance; fair. Forrest E. Mills, Richmond Theatre, Richmond, Indiana.

THE GIRL IN THE TAXI. The best picture the De Havens have ever made. Kept house in uproar from start to the last fade out. Should please all classes. Advertising; billboards, newspaper, heralds, special slides and lobby display. Patronage; mixed. Attendance; good. A. E. Hamberger, Empress Theatre, Owensboro, Kentucky.


SKY PILOT. Very fine picture, wonderful story that didn’t lose its best qualities after being transmitted to the screen. Good cast and well acted. Excellent direction. Advertising; billboards. Patronage; mixed. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.


GYPSY BLOOD. Pola Negri is a wonderful actress, supporting players all good types. Very good. Advertising; lobby display and program. Patronage; working class. Attendance; good. James J. Christie, Third Avenue Theatre, Watervliet, New York.

NOMADS OF THE NORTH. A great production, one that will please all lovers of outdoor pictures. Advertising; usual posters, window cards and banners. Patronage; small town. Attendance; poor due to rain. E. E. Corr, Princess Theatre, Thompson, Iowa.

SCENES FROM GOLDWYN’S “ACE OF HEARTS”
Straight from the Shoulder Reports

PECK'S BAD BOY. While there is nothing to rave about in this picture, except for the acting of Jackie Coogan, it broke all house records (8 years in picture game. Advertising; just lobby and program. Patronage; working people. Attendance; turned them away. James J. Christie, Third Avenue Theatre, Watervliet, New York.

WEDDING BELLS. Nothing to rave over, will get by with Talmadge fans. Patronage; small town. Attendance; average. F. S. Ferguson, Princess Theatre, Victoria, Texas.

OUT OF THE DUST. The greatest western picture ever played in my theatre. Something different from the ordinary western. Advertising; 4 24 sheets, 30 1 sheets, 4,000 hand bills, lobby, photos and newspapers. H. B. Barr, Rialto Theatre, End, Okla.

THE PASSION FLOWER. Powerful dramatic story, revealing Norma Talmadge as the supreme artist of the screen. Support also fine and Herbert Brenon's direction perfect. Will not please Norma's followers generally, but is a gem of artistic realities. Advertising; usual advertising. Patronage; high class. Attendance; average. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE OATH. One of the finest productions that we have ever had the pleasure of presenting our patrons. Pleased patrons that have never been pleased before. More than a 100 per cent picture. Advertising; extra. Patronage; mixed. Attendance; fair. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

PEACEFUL VALLEY. Very good picture, especially for rural audiences. Advertising; posters and mail. Patronage; rural. Attendance; good. Baughinbaugh, Community Theatre, Lewiston, Ohio.

MASTER MIND. Very good picture for my type of patrons. Advertising; window cards. Patronage; high class. Attendance; fair. G. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

DANGEROUS BUSINESS. Fine, gave satisfaction to all that saw it. Fair business with county fair as opposition. Advertising; newspapers and billboards. Patronage; high class. Attendance; small. R. H. Hythurs, Crystal Theatre, Dublin, Ga.

SOWING THE WIND. An excellent picture from all angles and it pleased the majority of patrons. Advertising; extra billboard and press. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minn.

LOVE, HONOR AND BEHAVE. A typical Sennett comedy, pleased those that like the Sennett type. Patronage; country town. L. M. Zug, Rialto Theatre, Jerome, Idaho.

DINTY. One of the best pictures we have shown, 100 per cent satisfaction. Appealed to everybody. Advertising; one sheets. Patronage; small town. Attendance; good. J. F. Sihle, Columbia Theatre, Columbia, N. C.

Fox

HICKVILLE TO BROADWAY. Fair program picture, illogical plot, good photography, will please the average patron. Advertising; three and one-half inch space in local papers, lobby. Patronage; mixed. Attendance; fair. J. A. Bailey, South Side Theatre, Greensburg, Indiana.

BIG TOWN ROUNDUP. Only fair. Patronage; small town. Attendance; average. F. S. Ferguson, Princess Theatre, Victoria, Texas.

FORBIDDEN TRAILS. Buck Jones takes very well, and this is one of his best, which pleased 100 per cent. Advertising; heralds, photos, sheets. Patronage; town. Attendance; very good. Harry Woffle, Lyric Theatre, McIntosh, North Dakota.


AFTER YOUR OWN HEART. Patrons thought this Tom Mix's best production, plenty of new thrill and comedy. Advertising; six sheet, three sheet, two ones, slide and newspaper. Unable to secure photos from Chicago or St. Louis exchange. We wrote why. Patronage; small town. Attendance; good. Ray Fletcher, Isis Theatre, Roseville, Illinois.

Goldwyn

THE PENALTY. Excellent picture, rather gruesome, everyone who saw it commented very favorably. Advertising; large banner and usual posters. Patronage; neighborhood. Attendance; good. Anna Franklin, Strand Theatre, Leon, Iowa.

THE PENALTY. My patrons well pleased with this one. Only trouble too many frame ups, Goldwyn very careless about condition of film, same trouble all the time. Patronage; working class. Attendance; capacity. J. W. Christie, Third Avenue Theatre, Watervliet, New York.

THE SILVER HORDE. Good feature, appeal to my audience, good business two days. Advertising; program, heralds, six and three sheets, slides, photos. Patronage; small town. Attendance; good. J. F. Cramer, Majestic Theatre, Willits, California.

Hodkinson

BROKEN GATE. Held interest from start to finish. Pleased our patrons. They like Bessie Barriscale at this theatre. Advertising; newspapers. Patronage; best. Attendance; good. A. F. Boshner, Majestic Theatre, Troy, New York.

U. P. TRAIL. A western picture of good quality with plenty of the rough and tumble, enjoyed by some classes. Advertising; posters and mail. Patronage; rural. Attendance; poor. Baughinbaugh, Community Theatre, Lewistown, Ohio.

PARTNERS OF THE TIDE. Good type of picture, different from ordinary run, did not take with audience; heralds, 6s, 3s, slides, photos. Patronage; small town. Attendance; fair. J. F. Cramer, Majestic Theatre, Willets, California.

Metro

FINE FEATHERS. A good moral, well acted, but such a sad ending that it leaves a bad taste. Advertising; local press, program and paper. A. G. Pearson, Pearson Theatre, Somerville, Mass.


HELD IN TRUST. Everyone liked this one, May Allison popular. Shops closed, hence business fair. Advertising; boards and newspapers. Patronage; small town. Attendance; fair. R. C. Ingersoll, Orpheum Theatre, Oelwein, Iowa.

THE MATCH BREAKER. Can't go wrong on this one, Viola Dana very popular here. Another one our patrons liked and told us so. Advertising; lobby and program. Patronage; mixed. Attendance; fair, considering strike conditions. W. H. Pike, Majestic Theatre, Las Vegas Nevada.
Straight from the Shoulder Reports

THE MAN WHO. Judging from comments from patrons this picture was the best Lytell yet. Personally I consider it a very pleasing comedy-drama, and the story is well played by the cast. Advertising; usual. Patronage; best. Attendance; above average. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

Famous Players-Lasky


THE TOLL GATE. Wm. S. Hart star, the best we have yet run over big. Patronage; family. Attendance: good. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

THE AFFAIRS OF ANATOL. What's it all about? Billed like a circus, opened well, only to experience a tremendous "draw." Advertising; big newspapers, mailing list, 24s, etc.; Patronage; best country and residential. Attendance; as a whole—bad. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.


THE LAST ROMANCE. Very good picture and well liked by all patrons who saw it. Advertising; four 24 sheets, twenty 1 sheets, photos, two newspapers. Patronage; high class. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

CAPTAIN KIDD, JR. Mary Pickford is a great favorite here, picture fair. Patronage; family. Attendance: good. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.


END OF THE WORLD. Excellent picture, Betty Compson is a real star. Picture pleased one and all. Advertising; banner, posters and papers. Patronage; small town.

Attention; fair. J. Carbonell, Monroe Theatre, Key West, Fla.


AFFAIRS OF ANATOL. This is a very good feature, only we think that it is too long and drawn out. Advertising; newspaper, herald and in country by machine. Patronage; better class. Attendance; fair. Fred E. Widmor, Opera House, Belvidere, New Jersey.

AFFAIRS OF ANATOL. Pleased many and disappointed many. A lavish production, but story weak. Have seen all the stars in pictures where they appeared to better advantage. Patronage; country town. Attendance; fair. L. M. Zug, Rialto Theatre, Jerome, Idaho.

CONQUEST OF CANAAN. Very good picture, but not up to standard for raised admission. Advertising; billboard and daily paper. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

BEYOND. Poor, star is liked here but has been given so many poor stories, she doesn't draw. Too bad that a real artist hasn't better vehicles. Advertising; lobby and program. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

FORBIDDEN FRUIT. Good, satisfied the majority, however, was somewhat of a disappointment after reading other exhibitors' raving. Patronage; small town. Attendance; fair. F. S. Ferguson, Princess Theatre, Victoria, Texas.

PROXIES. Theme and nature of story was rather unusual but title had no drawing power. Advertising; usual. Patronage; better class. Attendance; very poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

WHAT EVERY WOMAN KNOWS. Good picture, patron well pleased on, raised admission. Advertising; newspaper and billboard. Patronage; high class. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Pathé


BEHOLD THE MAN. A beautiful picture, a revival of the old "Passion Play," but several scenes were missing; was well liked by all classes and denominations, lost money on account of rain. Advertising; photos, ones and threes, mailing list. Patronage; all classes. Attendance; small. J. F. Pruett, Liberty Theatre, Roanoke, Ala.


Realart

DUCKS AND DRAKES. Box office can feel the growing of Bebe, while play, during bad weather, went fair. Advertising; regular Realart billing, 24 sheets, weekly programs. Patronage; best. Attendance; fair. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

ONE WILD WEEK. Good picture for any house, will please a mixed audience. Advertising; window cards. Patronage; high class. Attendance; good. C. W. Saul, Firemen's Hall, Hillsdale, New Jersey.

ONE WILD WEEK. All of the girl stars with Realtar are popular with our patrons, but Daniels has them all beat. Her picture in front of the front better than a lot of newspaper ads. Picture is entertaining and photography is excellent. Patronage; neighborhood. Attendance; very good. Jno. W. Joerger, O. K. Theatre, Enterprise, Oregon.


R. C.


SO LONG LETTY. Picture was one of best comedies we have ever shown. Excellent entertainment value. Advertising; by daily newspaper. Patronage; small town. Attendance; good. L. T. Carikadon, Music Hall Theatre, Keyser, West Virginia.

SCENES FROM "CAMERON OF THE ROYAL MOUNTED," RELEASED BY HODKINSON

November 26, 1921


Selznick


THE SIMP. This picture made more laughs than the "Kid" with Chaplin, a real comedy-drama. Advertising; paper, program, local press. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.


United Artists

MARK OF ZORRO. Wonderful picture. Please all, second run in city, but had good business. Advertising: newspapers and window cards. Patronage; general. Attendance; good. Forest E. Mills, Richmond Theatre, Richmond, Indiana.

WAY DOWN EAST. We paid a big price for this picture, raised our prices from matinees, 25 cents, evenings 33 and 50 to matinees, 50, evenings 75 and $1.00. Business simply slumped, poorest attendance of the year. Advertising; big newspaper display. 6-24 sheet stands replacing our usual two, five hundred advance cards. several six sheets, as many three sheets, two hundred one sheets, one hundred window cards, our ad on every street car in the city, big banner covering front of theatre, full column reader in the papers every day for a fortnight as well as a big lobby display. Patronage: high class. Attendance: poor. Alex. A. MacDonald, Orpheus Theatre, Halifax, Canada.

MOLLYCODDLER. Very good, pleased all our audience, was the talk of the town. Will want to play more of this kind of picture. Advertising; same as other special productions. Patronage: very good. Attendance: exceptionally good. Frank Fera, Victory Theatre, Rossiter, Pa.

Universal

RED COURAGE. Good of its kind, but not up to Gibson's first release, "Action." Patronage: small-town. Attendance; fair. F. S. Ferguson, Princess Theatre, Victoria, Tex.

THE DANGEROUS MOMENT. Carmel Meyers is good in this one, pleased my patrons. A. Wirtenberg, Woodlawn Theatre, Schenectady, New York.

CHEATED LOVE. About the best picture I have used of this star, Carmel Meyers; she is not very popular with my patrons. Advertising; average. Patronage; mixed. Attendance; fair. Charles Kuchan, Idylhour Theatre, Canton, Illinois.


State Rights

INNER VOICE (PIONEER). An exceptionally good clean picture full of many of those scenes that wake up the strong inner man. Although in seven reels, it is not slow or draggy at any time. Advertising; newspapers and billboard. Patronage; neighborhood. Attendance; good. John W. Joefer, O. K. Theatre, Enterprise, Oregon.


Serials

HURRICANE HUTCH (PATHE). Ran first episode today, starts off with a bang, have not much faith in serials as box-office winners, but episode one left a pleased audience, and receipts above the average for this certain night's business. Saturday ran a free matinee for kids, will let you know results on episode two. Advertising; good. Patronage; mixed. Attendance: fair. E. F. Bregger, Gem Theatre, Crystal Falls, Michigan.

Comedies


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*FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS*
Selling the Picture to the Public

29 EPHES WINTHROP SARGENT

The Special Advance Showings Arranged for “Over the Hill” Sell the Attraction

Perhaps no form of exploitation has been found as successful in putting over a good attraction as the pre-showing of the film followed by a largely guided local public sentiment. This has been proven time and again, and the advance showing has never failed, always providing the same attraction is such as will win favorable comment.

Appreciating this fact, the Fox publicity department has arranged to give all exhibitors who thought of it a special showing of “Over the Hill,” a week or ten days in advance of the opening, and in more than one instance the run of the play has been more than doubled by this means.

Has Real Value

For years patent medicine manufacturers sought to obtain local endorsements for their nostrums, knowing that the use of a local name had a value far in excess of the most glowing testimonial from outside sources. The fact that John Jones, with a local address, had been cured of curvature of the spine by Folk’s Purple Pellets was a far better selling argument than the miraculous cure of some nationally famous person.

In the same way the approval of the local ministers, teachers and other leaders of opinion carries far more weight than the best New York press notice. More than this, it brings to the community the word-of-mouth advertising which possesses an even greater value than the printed word.

Flatters Them, Too

Given a good play, the local authorities, being but human, are naturally flattered at receiving an invitation to a special performance. They feel it important because their opinions have been asked, and they come to the theatre already prepared to like the play, if they are given half an opportunity.

And it is no more than human nature to be generous in praise when it is known that the best of the comments will be printed in the local paper. Each person present wants to be among those represented in the newspaper work, so each goes to considerable pains to frame a convincing comment.

Editors, As Well

An even the newspaper editors are not immune to this form of flattery and they will come in person instead of sending the cub reporter if they are informed that only the leaders of thought will be present.

More than that, once interested, they will give more free space to the story than they would have it merely a first showing. They will use more of the comments, and write a better lead themselves.

From every angle it is the strongest possible publicity, and we have yet to find an instance where this exploitation failed to give the best results.

Open to All

Previously these special showings could be arranged only where an accident of chance permitted the exchange to loan the film, but the Fox agencies have made provision that will permit any manager to arrange a special viewing. Already the stunt has been so successful that it has attracted comment, and it is to be hoped that other producers will follow the Fox lead in making available pre-view prints where a picture is booked for a half week or more; and “Over the Hill” appears to be holding up for a week in towns where three days has been considered the limit heretofore.

Dogged Exploitation

Charles Stephenson, a Canadian exhibitor, worked a new stunt for the Arrow release, “Watching Eyes.” This picture uses an unusually clever Pekingese dog, “Kiki,” and Mr. Stephenson arranged to obtain the loan of the pup from the Frazier Productions, makers of the film.

Then he announced that the original “Kiki,” a lady of the English nobility, would appear in person, and sent out invitations to prominent people to come and witness her stage debut at his theatre.

Most of them came and after an elaborate before the curtain introduction, the dog was fished and there stood the dog looking out at the audience in mild amazement.

The clever sell did more for the picture than would the actual appearance of the actress they naturally looked for, and the word-of-mouth advertising held business good to the end of the run.

Used “Devil” Paper for “Why Girls Leave Home”

Because they had some old ones and three sheets for “The Devil,” the Blue Mouse Theatre, Minneapolis, got some unusual effects for a pamphlet on “Why Girls Leave Home.” H. G. Turnstall cut out the A rifles pictures, as shown in the cut, and mounted them to suggest that the devil is the reason why the flappers beat it from the parental rooftops. Many times you can use the old flappers and get something better than you might otherwise have if you use the good old nut.

Worked With Newspaper

He also tied up the News to an advance contest, and this was advertised on the flock of delivery wagons maintained by the paper. It also brought a lot of pure reading publicity, for everyone was interested in the question and the News started it off with some snappy opinions from the socially elect and the politically prominent. It also led to a double truck hook-up and the exchange, the Tri-State Film Co., posted 1500 sheets for the contest.

There was a big use of other lithographic material and the merchant hook-ups were unusually numerous.

The intensive campaign put the picture over to a real clean-up and E. G. Turnstall, of the Tri-State did not stop hustling until the film cans came back to the exchange.

Building Up Won

B. B. Garner, of the Casino Theatre, Lake-land, Fla., does not believe in trusting to a single flash. He starts in early and builds up his campaign. He began with teasers for Wallace Reid in “The Hell Diggers,” working up to the full advertisement and on the first playing day he sent a tractor around town to carry the banners. He split the signs with the agent for the tractor and the stunt brought in ten times what the campaign cost.

“Anatol” Gets a Theatre

Now “Anatol” has a theatre named after him. The new house of the Hurley B. Gould Circuit in Bridgeport, Ill., has been named the Anatol and was opened with the same attraction. Naturally it meant a wonderful business for the opening attraction, but it also helped “Experience” and “At the End of the World” which followed.

It is a 350 seat house, with five changes in a six day week at prices of 10-20 cents. Now the Gould Circuit is taking a permanent interest in the affairs of this Anatol.
Selling the Picture to the Public

Made an All Day Job of a Lobby Ballyhoo

Arthur E. Weld, of the Strand Theatre, Waterloo, la., knows the value of motion in the lobby. When he wanted an oil painting of Pola Negri in "One Arabian Night," he sent for a local painter and hired him by the day instead of the job, and gave him the nice, roomy lobby for a studio.

Mounted Figures in Strong Relief

At the Victoria Theatre, Philadelphia, paintings were used on either side of the main entrance. The figures in these were almost life size and were cutouts mounted some four inches from the canvas, which gives a novel effect and adds not a little to the realism of the scene.

This can be done with cutouts from the posters, the background being sketched in with bold strokes or left plain if artistic ability is limited. Anything different commands attention, and this offers something new.

Wall paper in plain designs can be used for backing at a pinch and will serve very nicely. Odds and ends can be picked up at the paper hangers for almost nothing. It pays to work for new effects and here is one anyone can work.

Made Fairbanks Sell Savings Deposit Idea

Getting into bank windows is growing easier all the time. The banks with savings accounts are the most approachable, for they know that the people who have savings accounts are the most likely to be hitched to pictures.

When Douglas Fairbanks was showing in "The Three Musketeers" at the Strand Theatre, Milwaukee, Manager Ralph A. Wettstein went to one of the trust companies and got a highly ornamental display to be shown in connection with a display of toy banks which were to be used in collecting the initial deposit. The kids flattened their small noses against the window to see "Doug" and they went away determined to get one of those toy banks if possible. At the end of the week the bank had given out a lot of the banks, and meanwhile the display had contributed to the crowded houses at the Merrill.

Work the mutual benefit idea and you can get exploitation anywhere. Properly done, a manager can get a sheet on the pulpits front of some churches. Show the minister how he will be helped and he'll let the paper in.

Put a Special Appeal on the Sporting Page

Something new is the use of the sporting page on which to advertise a picture attraction. A. H. Blank, proprietor of a chain of houses in the Middle West, took a two column space for Charles Ray in "Two Minutes to Go," playing up the football side of the story with a large cut of Ray in football attire. This was used to put over the First National release at the Des Moines Theatre, Des Moines, la., and it strongly supplemented the regular theatrical advertising which was run on the proper page.

This opens a new field of appeal, for plays which appeal through elaborate costumes can be advertised in with the dry goods, others can be given preferred positions in other sections, and can be made to offer a special appeal to a class of patrons one hundred per cent interested.

Both men and women are interested in football just now, and the football atmosphere of "Two Minutes to Go" will appeal to them strongly if it is presented to them at the time they are reading the football news. They may pass over the theatrical advertising entirely, but they are bound to see the announcement on the sporting page.

Watson Took Two

C. M. Watson, of the Diamond Theatre, Tuscaloosa, Ala., used two of the service book suggestions on "Dangerous Road Ahead," and then sat down and wrote a letter to Goldwyn telling how good the book was.

He worked the wedding car and the matrimonial road map, the latter four by six feet. More exhibitors have written in about the "Dangerous Curve" service book than have commented on all the others in the past six months. It seems to have given them just what they want. Even H. E. Jameson, of the Liberty and Doric, Kansas City, who does not believe in street stunts, fell for the lure of the service sheet.

Making Rain Weeds, 20%

To improve the soil of the garden and make it more productive, one should make rain weeds. These will help to retain water, prevent the loss of heat, and keep the garden from becoming waterlogged. In addition, rain weeds can help to control weeds and pests.

By regularly making rain weeds, the gardener can ensure a more bountiful harvest. However, it is important to follow proper planting and care techniques to achieve optimal results.

The following is a guide to making rain weeds:

1. Choose the appropriate type of rain weed for your garden.
2. Prepare the soil by digging, removing weeds, and adding compost.
3. Plant the rain weed seeds or transplants according to the instructions.
4. Water the garden thoroughly, and continue to do so as needed.
5. Monitor the garden for pests and diseases, and treat as necessary.
6. Harvest the rain weeds as desired, following the instructions for each variety.

By making rain weeds, the gardener can create a more productive and beautiful garden.
Selling the Picture to the Public

Enormous Window Cost
Twenty-four Tickets

Selective ticket stunts seem to be the craze. S. G. Sladdin, Paramounter for the Buffalo district, got a huge window in the largest dry goods store in Penn Yan at a cost of only twenty-four seats.

He gave twelve pairs of seats to the store, good for "The Affairs of Anatol" at the Elmwood. Twelve names were selected at random from the telephone book and posted in the store. Then every woman was invited to come in and see if her name was on the list.

Everyone Was There

The few women who did not come sent friends to look for them and the store had a majority of feminine Penn Yan inside its doors. It was up to the store to sell the visitors, and they did it with bargains, for the list of names was at the rear of the store and they had to pass the most inviting displays to reach it. Gloria Swanson and Wallace Reid were supposed to have selected the names, which motivated the use of their cutouts. Bebe Daniels, in the frame, just horned in.

The selective stunt is a good one, for the suggestion that the star selected the names gets the recipients all puffed up.

French Poster Artists
Sketched Larry Semon

Talk to a Frenchman about Larry Semon and he won’t know who you mean, but mention “Zigoto” and his face will light up, for “Zigoto” is as well known as “Charlot,” which is the only name Charlie Chaplin ever had in France since he quit the Karno troupe. Perhaps some day the Zigoto will be the generic name for a type of comedian, just as the famous Auguste named all “Augustes.”

To call Larry by his right name in France, it was necessary to have special posters made, and this shows those for “The Head Waiter” and “The Grocery Clerk” made in the studios of H. L. Redes. They are typically French and have that touch that only the French artists seem to give to a poster.

Letter Brought Business

Manager McEvoy paid nothing for his best seller for “The Old Nest” at the Waltham Theatre, Waltham, Mass. This was a letter from the president of the Women’s Club, and the local paper gave it a preferred position, a double column, three line head at the top of the centre of the first page.

Getting the society angle made it news, and the strong endorsement was the best possible advertising. Business took a jump that continued to the end of the engagement.

Two Private Showings
Given “Over the Hill”

With the co-operation of the Fox exchange, Manager Zeppas, of the Plaza Theatre, Wheeling, W. Va., gave two advance showings of “Over the Hill” which did more to put the picture over than even the elaborate advertising campaign.

The first was a presentation before the convicts in the state penitentiary at Moundsville. The second was to clergymen, teachers and influential women. The showing to the convicts brought liberal heart-interest stories in the local papers, and the second provided some invaluable testimonials for advertising use.

Between the two the picture made a great record.

Mr. Zeppas also used the music hook-up and stripped all menu cards in restaurants and tea rooms for two weeks before the showing, in addition to using teasers and a heavy stand of paper.

You Can Do This

Give this stunt to your local stationer and cash in on it.

A Chicago concern has been advertising greeting cards with the sender’s portrait in half tone. They have covered every drug and stationery store in Chicago and are spreading out into the outlying territory.

Roche on the Job

They had to have samples and the wakeful Dan Roche, the Paramounter, saw to it that the samples, which form permanent displays in hundreds of windows, carried the pictures of the Paramount stars.

You can work the same stunt, and supply the Paramount thumb nail portrait cuts for the samples, which will reduce the initial expense. If your dealer does not want to undertake half tones, fix it up with the local photographer to supply stamp size photographs. You can horn in one way or the other.

VITAGRAPH

PRESENTS

MAITRE D’HOTEL

ZIGOTO

DES COMÉDIENS

PRODUCTION VITAGRAPH

HERE’S LARRY SEMON DRESSED IN LATEST PARIS FASHION

They never heard of “Larry Semon” over there, but as “Zigoto” the Vitagraph comedian is as well known as “Charlot,” who is otherwise C. Chaplin. The playing card on the right-hand poster is a reference to “the ace of comedians”
Selling the Picture to the Public

Southern Enterprise Managers Devise Odd Stunts for "The Affairs of Anatol"

One of the most complete campaigns for a picture shown in southern territory was the work of Gerald Galagher, of the Imperial Theatre, Columbia, S. C., for "The Affairs of Anatol." It was Mr. Galagher's last campaign in Columbia, for he has been advanced to the publicity department of the Howard Theatre, Atlanta, and he made it a good one.

His campaign was begun nine months ago, when the production was first announced. He knew that he would have to play and he started right in with slides. These slides were changed with each change of program, sometimes talking of the stars, sometimes of the production and picking odd angles. One stunt was a vote on the title, "The Five Kisses," being the alternative title. He controlled the vote, so it went to "Anatol."

Hooked to the Players

In all of those nine months every appearance of any of the twelve stars advertised was hooked to the big picture, and special book- ings were arranged for the weeks immediately preceding the showing for individual pictures of the stars.

Five thousand novelty heralds were placed in practically every magazine sold on the news stands as well as some of the alphabet heralds.

Out of town advertising was done and on the strength of this fact he landed the Southern Railroad on a hook-up, the G. P. A. sending out one sheet to the station agents of the thirty nearest towns, instructing them to post in the station, figuring that it would help passenger traffic business. Nine out-of-town papers were used at a cost of only $46. Eighteen other out-of-town papers printed readers in return for passes.

Car Advertising

Side banners were placed on eleven street cars. After they had run up six hours, the opposition, which regularly had the dash signs, objected and the banners were ordered down. Meanwhile they did their work, and they were later used to get 22 choice street locations.

The house lobby does not lend itself to decoration, but a barrier was built to separate the entrance from the exit side, nominally to handle the traffic. It was a well-painted banner and by arrangement with the police it slightly extended onto the sidewalk, which greatly increased its appeal.

A board was built on the site of a recent fire, the most extensive the city has suffered in ten years, and all who went to see the damage were confronted by nine sheets. A similar board was utilized near the opposition.

Used the Telescope

The telescope stunt was picked up from this department and used the last three days. A real instrument was used, trained on a window card in an upper story of a building across the street. It was practically invisible to the naked eye, but hundreds read it.

A new motion picture weekly wrote Mr. Galagher on the subject of sample copies, offering to supply any number of back numbers. He wrote that he would distribute ten thousand if they would send copies containing "Anatol" stars. These were pasted with stickers and distributed by a company specializing in such work. The same stickers were affixed to magazines and out of town Sunday papers on sale on the local stands.

Merchant Tie-Ups

Form letters were sent merchants who it was desired to tie up and this was followed by a night letter and later by a visit. This unusual approach sold practically all of the firms whose co-operation was desired.

This led to a special supplement of four pages which paid the paper $480. On the same lines, twelve windows were obtained in eight stores.

Jacksonville Hustled

In Jacksonville Phil Gersdorf, of the Arcade Theatre, started a mild campaign as soon as the intention to make the picture had been announced. Several weeks before the showing he obtained an extra set of the Clive three-sheets and had cutouts made for the lobby. Two weeks before he used these in window displays, including hook-ups with a clothing store, a tobacco store and a drug store. One week ahead the cutouts were called back and disposed on the stage. As the proper moment the house was kept dark and the orchestra played a lively air while a spot light picked up each of the cutouts one by one. This was followed by a set of slides telling of the story and the players.

The lobby display was a set of stars, painted in royal purple and lettered in gold with the names of the twelve players, one to each star. Extra advertising, an augmented orchestra, a soloist, 3,000 heralds and 300 window cards were the other factors in putting over to more business on the week than any theatre had done before injax.

Personal in Knoxville

At the Riviera Theatre, Knoxville, W. E. Drumbar had to fight the State Fair. Monday it rained and he got the crowd, but Tuesday and Wednesday it was clear, and the crowd went out to the fair grounds. Thursday Mr. Drumbar started a house-to-house canvass, marking the city intersections and assigning a pleasing talker to each. This helped some, and the plan commends itself where similar unusual opposition is encountered on any picture.

Memphis a Cleanup

In Memphis the picture did $4,500 better than the previous week at the Palace Theatre. G. E. Brown started six weeks in advance to talk about the play, but never mentioned a playing date until the week before the opening. He figured that if he told his too far in advance, they would forget, so he kept them guessing as long as he could, and it seemed to help the result. It was the first big picture to be played into the Palace and it was handled like a house opening.

Merchants were hooked to a double deck with a puzzle in which a part of the face of a star was given in each space, prizes being offered for the identifications. The day after the opening a second double truck was run for the same advertisers with the completed portraits and the announcement of the winners. The four pages of advertisement helped to gain thirty percentage of publicity at a cost of $11 for cuts. The house magazine was worked to the limit, slides were liberally employed and with only four ones and four threes the pictures was put over, and Mr. Brown writes that but for two rains storms there would have been nearly a thousand dollars more in the house.

In Asheville

In Asheville the Majestic Theatre used the set of Clive three sheets in store windows and placed another set in front of the Galax, a sister house. A double truck hook-up was run the day before the opening and special news stories were run for three weeks in advance. A three sheet was spotted on the drop for the week preceding the showing.

Photo Souvenirs

In Anderson, S. C., S. S. Wallace, Jr., made a special appeal to the college girls. Monday

TWO EXPLOITATION IDEAS FOR "THE AFFAIRS OF ANATOL" FROM SOUTHERN ENTERPRISES

That on the left is the street car used by the Imperial Theatre, Charlotte, N. C. It was run for two days over the local and interurban tracks. Cutouts of the stars, duly labeled, are pasted to the glass of the windows. On the right is the lobby of the Imperial Theatre, Columbus, Ga. For this only frosted lights were used, with strong illumination on the star cutouts.
Selling the Picture to the Public

is their afternoon off, so on Saturday he sent each one a miniature photograph of Wallace Reid with a herald. It brought some extra business for the Monday matinee. He had a rubber stamp made for the attraction which he worked on restaurant menus, order pads, and everything else, including his bank deposit slips. He had tack cards all over town and the usual display of lithographs.

A Special Lobby

In Montgomery, Ala., the Empire Theatre trusted largely to a specially decorated lobby, dressed with autumn foliage and potted plants, and nine window hook-ups. The pictorial display was small but 148 inches of display advertising was used with good results.

C. N. Watson, of the Belvedere, Tuscaloosa, Ala., used more than double his usual newspaper display; to carry the set of stories supplied by the Atlanta office, and increased his lithographic order. Six windows were obtained, some of them for two weeks in advance. The lobby was a display of the Clive posters. The extra cost was about one-fifth of the additional returns.

Tripled Business

One of the best gains is reported by C. W. Irvin, of the Strand Theatre, Salisbury, who did three times his usual business. He put a banner across the street; an unusual concession from the city authorities, and got cards into 50 windows, painting 41 other windows. The interurban cars were hampered and a floral lobby was devised. The newspaper splash was largely two quarter pages, followed by the usual spaces. A four-piece orchestra was engaged and made a feature, and everything was done that could emphasize the business of the feature.

H. B. Clark, of the Rialto Theatre, Macon, had to buck a minstrel show on one of his three days, but he came through. The star pictures and a cutout of Reid with the women stars in play was all connected to this cutout with college colors was the lobby appeal.

Chalked the Sidewalks

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., used a perambulator for three days, and chalked 80 sidewalk signs. He ran a cooperative advertisement and got some window showings.

The Victory Theatre, Tampa, used a novelty to start off the campaign. Some two months before the showing a throwaway was gotten out showing Bebe Daniels on one side and a blank space facing. The text ran to the effect that the champion vamp of the films was about to meet her match, and ticket prizes were offered for those who could name the He-vamp who should prove her Waterloo. This opened the advance campaign and cost nothing but the printing and the price of a few tickets.

Used a Car

J. B. Carroll, of the Imperial Theatre, Huntsville, Ala., used a car perambulator which ran over all the lines the Saturday before the opening and the opening day. Thirty-foot banners were on each side with smaller ones on the dashes, and nine cutouts of the stars, each with an identifying legend above, decorated the windows.

A novelty stunt was a look-in with a newspaper which had an exhibit of printing at the "Made in Carolina Exposition," which supplied an opposition. Type matter was set up and run off on a small press as a means of showing how a newspaper was gotten out, and the material was a reader on "The Affairs of Anatol," which was distributed to the crowds. This got the picture before the greater part of the town.

Used the Hat Stunt

C. W. Wines, of the Rialto Theatre, Columbus, Ga., used the hat for Miss Swanson, originally worked in Richmond. He also gave unusual attention to his lobby. Several cooperative windows were gained, including Reid for a clothing store, Miss Daniels for dry goods, Miss Ayres in a drug store, for toilet preparations, and Wanda Hawley in a housefurnishing window.

Slides were used for two months prior to the showing and were changed semi-weekly.

You may not have hooked "The Affairs of Anatol" but you can use these stunts to put over other pictures. Don't look at the title—look at the idea. That is what you can make business with.

Two More Displays Which Helped Put Over the Big Paramount Production in the Southern Territory

The Empire Theatre, Montgomery, pinned its faith to the elaborate autumn lobby with gorgeous colored leaves and potted plants. It made a strong appeal to those most likely to enjoy "The Affairs of Anatol," but it brought others in. The Imperial Theatre, Huntsville, Ala., used a perambulator among other things, and kept it up for three days, with a "last day" banner added at the conclusion of the run.
Gave Marquise Cutouts
Ride Around the Town

We have told before of the troubles E. E. Collins, of the Opera House, Greenville, Texas, has with his side street theatre, and how he makes a false front at the end of the street, to pull them in from the main alley.

When he got "The Affairs of Anatol," he cut out the Clive posters and mounted them simply. Then he loaded them on a float and took them out to see the town.

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Collins' Hall of Fame

When he got back to the theatre, he put them along the sidewalk, in single file, but even that took up too much room, so he skied them atop the awning, as is shown in the smaller cut, and got a double effect.

Won on the Red

Looking around for something to put over "The Great Moment" at De Pauw, Ind., the "Y" Theatre decided upon a red ink edition and called in Oscar Kaniner to help persuade the newspaper people.

The Paramount tried hustled down from Indianapolis with his scrap books to prove that the stunt had been done before and again without putting the newspapers out of business, so the

Collins' Marquise Cutouts Took a Ride Around Town

He cut out the Clive posters for "The Affairs of Anatol" and then decorated a float. After the parade he hoisted them to the roof of the awning leading to his side street house, and they brought people to the box office.

Daily Banner streaked the entire front page with a light red which did not interfere with the reading of the text beneath. It gave business a great boost at comparatively small expense.

Free Football Scores Caused Incipient Riot

Free score cards for the Minnesota-Indiana football game at Minneapolis caused a near riot at the game and although $5,000 had been provided, as many more could have been given out.

The cards were issued by the Blue Mouse Theatre to advertise "Why Girls Leave Home," and the Warner Brothers' attraction might be supposed to appeal to a college crowd.

Vote on Dual Role Helps "Fauntleroy"

An odd scheme for helping to put over Mary Pickford in "Little Lord Fauntleroy" was worked at the Howard Theatre, Atlanta, on the suggestion of a special representative of the United Artists. The scheme is simple, and can be worked in any house.

Pink and White Balloons

It is a voting contest on the merits of Miss Pickford in the dual roles of mother and child in the well-known play. As worked at the Howard, there was a large ballot box in the lobby and a supply of white and pink balloons. The pink were for the child role and the white for the part of the mother.

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Selling the Picture to the Public

Built His Own Road
With Dangerous Curves

Getting something entirely new is infrequent, but A. C. Cowles, of the Rex Theatre, Spartanburg, got just that when he built a roadway in miniature straight across the front of the lobby entrance, with a large toy automobile navigating a graveled road winding through a dirt foundation with huge rocks for hills. The "trees" were rather sketchy, but the rest is excellent.

On "Love’s Highway"

The monuments, which run clear up to the box office, are labeled "Love’s Highway," while the traffic targets which are used between, carry selling lines from the press book and the title. This is the most novel stunt we have seen used yet for "Dangerous Curve Ahead" and is even better than the railroad track idea; though that works better for wide and shallow lobbies.

In the Rex lobby there were entrances at the side which could be used, so there was no necessity for stepping over the exhibit, but in a wider lobby, with no side doors, this can be built into one corner, though it will not then have the striking effect which comes from building straight across. The same idea can be worked for window displays; particularly in automobile agencies.

Bill Robson Smashes
An Ancient Precedent

One of the hardest things to get hold of are the "received" blanks of the telegraph companies. It is practically impossible to get hold of them because it is feared that they may fall into unscrupulous hands and get the company into damage suits.

When Bill Robson, the Pittsburgh Paramount, had a bright idea, he had to get the help of Dick Jennings, the manager of the Grand Theatre, Greenville, Pa., before he could get hold of the 500 received blanks necessary to the scheme. These were printed up with a Los Angeles date line and carried a message reading: "See 'The Affairs of Anatol' at the Grand Theatre. It is the costliest picture ever made. Thirteen stars in it. Wallace Reid."

Made Roberts’ Cigars
Sell Thirty Windows

Nick Ayer, publicity man for Roth and Partnership’s houses in San Francisco, worked with Wayland Taylor, the Paramount, in a stunt which brought thirty window displays in as many United Cigar Stores. They persuaded the sales manager that the Paramount character star smoked a brand the United handled, and they got out a supply of posters stating that in "The Affairs of Anatol" Roberts smoked this brand and registers real joy.

Out of Town, Too

It made a splash in every United store in San Francisco, and these were all hand-picked locations. There were too many printed for local use, and Taylor had these sent to the stores in the smaller towns to be used when "Anatol" hits those centres.

You can lie a little, if you cannot hook the United, for the Roberts smoke is as much a trade mark as it used to be with William Gillette.

Max Has Arrived

Max Doolittle, Paramount, for the Des Moines district, has been transferred to New York to take charge of the Criterion Theatre, the Paramount production house.

The Criterion, originally known as the Lyric, when Oscar Hammerstein opened the house in 1897, has been dead since its stillbirth save for an occasional attraction. If Max falls down, he can join the innumerable caravan of ex-managers without a sense of shame. If he can put the house over, he will achieve a triumph. We think that Max will at least give a good account of himself in the new job.

TWO OF THE PAINTINGS WHICH LINED THE CAPITOL LOBBY

Anniversary Week, which was also Goldwyn Week throughout the country, brought out an unusual display at the New York home of the Goldwyn pictures. The lobby display was unusually elaborate and served to give emphasis to the festival.

A. C. COWLES BUILT HIS OWN "DANGEROUS CURVES"

He built a road right across the entrance to the Rex Theatre, Spartanburg, and made a dangerous curve as even Rupert Hughes could ask for attention for this Goldwyn production. It's a brand new idea. Take a good look!
Selling the Picture to the Public

Highly Ornamental Front
Sold Fairbanks’ Drama

Selling Douglas Fairbanks in “The Three Musketeers” with a more than usually elaborate lobby was the idea of the Duquesne Theatre, Pittsburgh.

The house has an awning running the full front of the wide entrance, and the face of this was covered with a sign lettered with the star and title. The centre was occupied by a painting of two musketeers with raised swords, one on either side of a portrait of the star in a medallion. Above this was a shield of ermine and the Fleur de Lys. The fire escape balconies on either side were occupied by paintings of remounted clowns with paper hoops on which were lettered the showing times and the fact that all seats were reserved.

All Red, White and Blue

The entire front of the building was gorgeous with the tri-color, and this decoration was carried right up to the cornice.

Along the sidewalk was a display of stills and one-sheets, and even the posts supporting the awning carried insert boxes.

The result was a large business for two weeks, with plenty of pickings left for the second run houses.

Automobile in Lobby
Had Dangerous Curves

Several pictures lately have cleaned up with automobiles on lobby display and Oscar White, of the Rex Theatre, Sumner, S. C., worked one for “Dangerous Curve Ahead.”

He borrowed the car from a local agent and it was run down to the theatre during the shopping hours, when the crowds were the largest. When the boat was bumped up on the sidewalk and into the lobby, a large crowd gathered, supposing that the car was out of control and had run wild.

But when Mr. White came out with an armful of ribbons and began to dress the car up, they began to suspect an advertisement, but still they hung around to see what was up. He got the three dollars the stunt cost in the tickets sold to people who hung around the lobby until show time.

Agency Gits a Sign

The cards read: “Just Married,” “Dangerous Curve Ahead,” “Smile—Let All Your Troubles Be Little Ones,” “Give Me Strength” and “Their First Offense.” On the running board the automobile agency announced that it had a roadster and a touring car for sale below cost. That paid them for the trouble of setting the car in place and taking it home again.

On the targets at the top the messages picked up lines from the Goldwyn press book, all ending with the title of the play.

The only cost was for the cards, the ribbon and some rice scattered about the car, and three dollars covered this.

Paramounteer Greene Gets Window Angle

The whole science of window grabbing was exposed by Fred V. Greene, New York Paramounteer, in a recent exploitation stunt. He passed a restaurant to the window of which was affixed one of the news service half tones common all over the country.

He stopped in and asked the proprietor why he paid money for the news picture.

The boss replied that he needed something unusual to get the attention of the passer-by. If he puts out a display of meat and vegetables in his window, and nothing else, he had what anyone expected of a restaurant. The photograph was something different—foreign. It did not belong there, so it attracted attention.

People stopped to look at it, and the real window display grabbed them before they turned away. The proprietor was certain that the service paid him because he had seen pedestrians come to a dead stop, look at the picture, follow with an inspection of the window and walk in. Nine times out of ten they ordered something which was on display in the window.

Then Greene offered him a more attractive display: something to be set into the very centre of the food display—and at no cost—and the proprietor saw the point.

That is the entire mechanism of buying windows. Make the owner see that your display will attract attention to his display. Prove that you are not trying to get something for nothing, and you can get almost any window in town. But don’t ask for a window. Buy it.

Sold “After the Show”

Albert Boasberg, the Detroit Paramounteer, invented a universal stunt when he persuaded the Bundy Cafe, Toledo, to erect a board for a six sheet for “After the Show” with this text:

“Paramount presents a William De Mille production, “After the Show.” After the show come to the Chinese Gardens.”

Any town large enough to support a picture theatre has at least a lunch wagon to which this appeal can be fastened.
Selling the Picture to the Public

PINNING THE PALMS ON "THE AFFAIRS OF ANATOL"
Over in France it means distinction when you get the palms—symbols of victory—but it meant something—business—when the Lyric Theatre, McKeesport, Pa., dressed its "Anatol" lobby with palms and potted plants

Potted Palms Display
Put "Anatol" Over Big
Charles Eggers, of the Lyric Theatre, McKeesport, Pa., believes that an attractive lobby is half the battle, and he did his best for "The Affairs of Anatol" when he played that Paramount super-pleaser.

A large star cutout with pictures of Reid and the six women stars formed the centerpiece with frames of stills at either side. All around were potted palms and flowering plants, even on top of the corner boards, and above was a large banner naming all of the twelve stars.

The photograph is rather a poor one and does not do justice to the arrangement, but the general idea can be gathered. It is worthy of note that all over the country the more elegant the display, the better the picture has gone over. For this type of lobby appeal most strongly to those whom the picture will make its most forceful appeal.

Bill Robson, the Pittsburgh Paramounteer, helped to frame up this excellent showing.

Startling Posters
Helped Over a Run
A set of four block one sheets did more for "The Iron Trail," a Bennett Pictures Corporation production shown at the Strand Theatres in New York and Brooklyn, than any number of colored lithographs could have done.

This was the first Bennett production to be put over by United Artists, and the producers wanted it to get over strong. Space was taken on the boards in the subway and on the elevated stations, and a series of four block posters were used.

The first was that headed "Notice." It was plain black on white and in no way suggested the usual show printing. Many people came to the conclusion that the "Iron Trail" was an opposition order to the Ku Klux, and that the "Rex" was the chief officer instead of being the given name of the author—Rex Beach.

It was just at a time when two local papers were falling over themselves in an effort to abolish the Klan by Act of Congress and it was not surprising that readers accepted this as propaganda literature.

The second week the right hand poster replaced the first, and the "Warning" followed the third week. The fourth week the same boards were covered with similar style posters advertising the run at the New York Strand.

The campaign can be spaced two days apart where boards are scarce, and will work perhaps even better.

This is not one of the advertising aids offered by United Artists. The sheets must be locally printed, but they are inexpensive and bring results worth while.

You don't have to wait for an exploitation man to come along to put over stunt. Some of the best work is done by managers who never saw an exploitation man. They read this department and adopt the suggestions to their own use, often getting a better result than was gained by the originator. Any one can stunt if he only tries.

Collared the Business
With Strange Laundry
Ever get a bundle from the laundry and find in it a collar that was too large or too small to fit your neck? And did you ever pre-release a bunch of cuss words while you were looking to see the laundry marks? You bet you have.

And it happened to every man in Battle Creek, Mich., who was sufficiently affluent to send his duds to the steam laundry, and when he gave it the second time over he found printed on the inside:

"If you want to laugh.
"See Weaks Weak
"Go see Paramount's" "King, Queen, Joker"
"Majestic Theatre."

It was all a part of a Boosberg stunt. The Paramount gave a collar menace when the only admission was a soiled collar, no age limit. These were printed up with the legend and later placed in every bundle of laundry sent home the week of the showing from the leading collar cleaners. A circus parade never gained greater interest. It was literally the talk of the town.

Playing Cards Open
"Molly O" Hook-ups
One of the outstanding features of the "Mickey" campaign was the variety of hook-ups arranged for the Mabel Normand production, from the phonograph and music rolls through to quack toothpicks.

Profiting by that experience, an even more elaborate campaign is being laid out for the same star in "Molly O." According to Arthur Brilliant they have hooked to almost everything except corks, and the first fruits of this labors are to be found in the actual production of the "Molly O Playing Cards."

Sennett the Ace
In these the Queens are individual poses of Miss Normand, while the Jacks and Kings are scene poses and the Joker is also a portrait of the star, while Mack Sennett is found on the ace of spades. The cards are a high quality linen finish, with gold edges, and should have a ready sale.

Better start a card catalogue, for this is only the commencement.

NOTICE
You Can't Frighten
or Bluff the Men
on the Iron Trail
B.P. R. P. Rex

WARNING
Weaklings are Warned to Keep Away from
the Iron Trail.
STRENuous Fights and STERN AdventureS ARE COMING
B.P. R.P. Rex

CITIZENS
THE IRON TRAIL LEADS TO THE HIDING PLACE OF THE WORLD'S GOLD
B.P. R.P.

MANY THOUGHT "B.P." A COUSIN TO THE "K.K.K."
But it wasn't. "B.P." stood for "Bennett Pictures," and appeared on one-sheets on the New York elevated and subway stations to put over the first Bennett release through United Artists at the New York and Brooklyn Strands.
Rural Bands Again
for "Way Down East"

William K. Mitchell, who used to run Loew's
Uptown Theatre in Toronto, is now at Fox's
Washington, Paterson, N. J. He had "Way
Down East" for a two weeks' run and wanted
to put it over for a cleanup. He realized that
he could not reach everyone with his news-
paper advertising, so he hired the boys' band
from a local school, loaded them onto a hay
rick and sent them around town to trot their
heads off.

It cost only $50. including the village choir
cutouts from the 24-sheets placed on either
side of the rack. You cannot see this detail
very well in the cut, for the photograph is
too grey, but it is there, and it helped to give
color to the display.

One good angle was that hiring the band of
a school got all of the pupils of that school
interested, and this spread to the other schools.
The results were much better than would have
followed the hiring of a regular band, for it
gave an added touch to the interest.

Banks on Twenty-fours

Gibson, N. M., is a small town, but L. M.
Kuhn, who manages the Gibson Theatre, does
not think it is too small for a 24-sheet. To
the contrary, he argues that the smaller the
town the bigger the drag.

He found that out the other day when he
imported his first 24-sheet—one for Viola
Dana in "Home Stuff." It broke all records
for business and now Kuhn is going to have
a big sheet for every important picture, for
one sheet will reach the entire town and make
more of a flash than half a dozen sixes.

Characteristic Design
for His Tom Mix Lobby

Naturally you do not advertise Tom Mix
by effecting a cosmetic hook-up with the corner
druggist, but H. L. Hartman, of the Cover
Theatre, Fort Morgan, Colorado, did the thing
up brown when he announced the Fox star in
"The Big Town Round-Up."

The standing cutout figure carries a real
effect. It is inexpensive, shovv, and gets the cut-
out figure so far above the heads of a crowd
that it cannot be overlooked.

Exploiting "Enchantment"

Hal Hodes, exploitation man for Cosmopolitan
pictures, has hit upon a really valuable ex-
ploration stunt for Marion Davies in "Enchant-
ment," a Paramount release.

The picture is notable for its sumptuous
mounting and elaborate costuming. This al-
most overshadows the story. To emphasize
this point, he has prepared a four-page folder,
the outside with an elaborate cover design and
a strong back page illustrated advertisement.
Inside is a Marion Davies doll with five extra
costumes, four hats and a crown, which can
be cut out for paper doll play. Given to
the children, the message reaches the mothers.
It drives home the idea as no newspaper ad-
vertising could, for a woman glimpses at an ad-
vertisement, but the kiddie plays with her dolls
perhaps for hours.

It worked very successfully at the Rivoli,
New York, and will make a great souvenir
matinee stunt the week before "Enchantment"
is shown.

Makes Big Prize Offer
for Best Ticket Sales

William Goldman, of the Famous Players
Missouri Corporation, is offering more than
$5,000 in prizes to the hundred persons selling
the greatest number of tickets to the Missouri
and Delmonte Theatres between now and De-
ember 24.

The prizes are savings bank accounts with
one of the large local banks, and the first
price is $1,500. Others are $1,000, $500,
$400, $250, $250, $175, $150 and $100.
The other 90 prizes are fifteen per cent. of the sales
by the contestant. A special discount is given
on books of tickets.

The idea is to drive off the bad business
just before the holidays, and with such prizes
large-scale sales are anticipated.

Selling the Picture to the Public
Selling the Picture to the Public

An Airplane Hummed Over This Log Cabin

H. B. Clarke, manager of theatres in Macon, Ga., for Southern Enterprises, built a log cabin entrance for F. B. Warren Company’s production of Nell Shipman’s, “The Girl From God’s Country.” There were real skins upon the cabin walls, and a jug that might have been regarded as suspicious a few years ago. A live coon on a chain was above the door.

Over the cabin hung a stage moon, and an airplane buzzed in a limited circle, the soft drone of the motor supplying the needed touch of sound figure cutouts on either side completed the display.

It was a better than average attempt and yet the entire display cost only ten dollars and brought many times its cost in increased business.

The introduction of a moon box is something new in the log cabin idea. It would help to add a blue sky, though here the moon shone in a firmament of window panes.

It costs money to make a painted cabin, but it costs little to get edge boards from the saw mill and built one of your own. You can almost always locate a saw mill in the smaller towns and the boards may be had at the cost of kindling wood.

Philippine Lobby Is Much Like Our Own

Picture theatres look pretty much alike, no matter where they may be located. This cut of the lobby of the Lyric Theatre, Manila, might well be some southern theatre here in the States for all the essential points of difference.

About the only novelty is the central entrance to the balcony seats, as shown in the photograph. There is also an excellent idea for the showing of twenty-four sheet posters at the rear of the entrance, one being used for a serial and the other for a coming attraction. The lobby frames are nicely displayed and the entire effect is clean and inviting.

The Lyric is under the ownership of Frank and Goulette, Inc., of which O. S. Cole is vice-president and secretary.

Earned Their Prizes on Identification Stunt

Fifty portraits of Paramount stars were placed in a window in a Toledo jewelry store in connection with a picture frame sale. The portraits were numbered, but not otherwise identified. Originally Albert Boasberg, Paramount, intended to offer one prize, a season ticket to the Temple Theatre, for the most complete identification, but the Valentine and Princess Theatres wanted to come in, so the list of prizes was enlarged.

THE PORTRAIT DISPLAY

Six prizes were offered and anyone who could identify all of the portraits was certainly entitled to some reward, yet a surprisingly large number of almost perfect lists was turned in.

LIGHT AND AIRY LOBBIES ARE NEEDED IN THE PHILIPPINES

This cut shows the Lyric Theatre, Manila, owned by France & Goulette, Inc. The stairway in the centre leads to the balcony, the entrance to the lower floor being on the extreme right. Apparently there are box offices on either side.
Combination Reverse Gives Good Results

This three sevens from Cleveland shows a good example of reverse frame broken with line cuts. When the same idea is tried in half tones the result is generally something to be regretted, but line works well if the lines are clean cut and forceful, and this artist has made his lines tell. He does not attempt to mess up the black with a white type. He uses it for a frame—as it should be used—but he decorates the frame and then does his selling with type, which is better able to talk. The chief thing to be observed is the manner in which he gets his cuts over. There is not a line lost; not even the back of the head of the man in the automobile, for a high light strikes that and preserves the line. It is an excellent example of how the work should be done, and we get very few as good. It covers two houses, the Circle and the Strand, with a panel below for a third house, the Orpheum, with a different bill. It's a busy little three sevens, but it is all there.

Black Diamonds Sold

Dorothy Dalton Play

Loew's Hippodrome, Baltimore, evolved a good display form for Dorothy Dalton in "Behind Masks." It is a good general form applicable to any play, since there is no special attraction is by no means new. The only trouble is that too often this means a clinic, and that does not offer novelty. "Over the Hill" is something different, and it yields a very satisfactory attraction. A lot could have been said about this Fox production, but if you can get a reader interested in one big point, you probably have him sold as well as though you gave him all the details of the production and threw in the cast. Over eagerness sometimes defeats the very end aimed at and gives us suffering so much that he is sold on nothing. Didn't you ever go into a restaurant where they had so many things on the bill of fare that you could find nothing to eat? It is the same idea with an advertisement. If you try to sell too much, you do not sell any particular point. The reader will admit that it must be a big production, but you tell him big with it and he must see it, because the appeal is too varied to be individual. This is a point too often overlooked, and this advertisement admirably illustrates the method of selling one thing and selling it well.

Philadelphia Employs a New Multiple Form

Five of the Stanley houses in Philadelphia had "The Affairs of Anatol" for a second run, and the result was that the space generally allotted the individual attractions was all given to the single announcement, with side tags for each house. It overlapped both first runs at the Stanley, and dominated the picture space.

Made the Big Moment the Chief Attractor

Three hundred lines is a lot of space to take for any attraction in a Chicago paper, and particularly for one which has been running for a couple of weeks, but "Over the Hill," which is running at Woods Theatre, got one hundred lines across three and most of it was cut, for the big moment of the play is all they seek to sell and they play this up with cut and text alike. You have to see it in the page to get an idea of how it kills all the rest of the displays, but you can appreciate the strength of the lines in the pose from this reproduction. Selecting the big moment of a play for the

Philadelphia

THE STANLEY FIVE

This is a better style, we think, than the dual signature sometimes used where two houses are advertised in one space. It will not work in this precise form, but the idea is capable of adaptation. This is 88 lines by two, but with most of the displays much smaller, it stood out on the page above all else. The first three houses had a print all the week, while the last two did only the week. The Stanford have not come back to the standard of last spring, but every little while there is some evidence that the advertising department is there and ready.

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Selling the Picture to the Public

Gordon Keeps the Text
Where It Can Be Found

The Gordon theatres, Boston, sometimes let
in on block panels, but generally when they
do, it does not matter whether the text can be
read or not. They know that it is not likely
it will be read, so they put the big appeal into
type and set it where everyone can read it
without any strain. On the other hand, to see the
rest, there is nothing to hold you back, but you
do not have to read it to be any more sold.
In this display for Anita Stewart in "Play-
things of Destiny" at the Olympia, the name
and title are carried in a reverse panel and
between the two is "in the great drama of
human passions on the matrimonial chessboard."
That's a nice line, but it does not have to
be read to persuade you to buy a ticket. You
are as apt to buy on the "You'll see" line.
If you read the rest, so much the better, but
they have your money and just threw in the
other to make it look nice. This reproduction
as about half size, for the original is 60 lines
two across. The Gordon houses do not buy
large spaces because it is not necessary. They
sell on what they print and do not waste money
on extra lines unless they have an extra at-
traction, but even in the space, and these
days they tell it in type instead of hand
lettering, and get more for their money.

-P. T. A.-

Saving Money

The most economical way of doing a
thing is to pay enough money to insure that
the work will be well done. Don't waste
your own time with the press work if you
can find someone who can do it properly,
and you will always be able to find some-
one who will be glad to do the work for
comparatively little money if they can do it
on the side. Often this will be some reporter
in the smaller towns, and in the cities you
can at least find someone who is able to
write better than you can. Sometimes from
ten to twenty-five dollars paid out for press
work will bring you in more money than a
hundred dollars invested in films. The way
to save money is to spend money intelli-
ently.

-P. T. A.-

Made Graceful Display
for "Three Musketeers"

Col. James Thompson took extra space for
this display for "The Three Musketeers' and
got one of the most graceful displays the sub-
tject has yet been given. Most of the theatres
have used the spirited poses from the play in
as large a measure as possible and have used
black types to fight the noise the clashing
swords made. Col. Thompson has only one
large line, because he has nothing to fight, and
the rest of the display is as trim and neat as
a little girl in a white dress after her Saturday
given her any better display than this all type
quarter. The triangle with the head of the
apex is something new. It is not artistic, but
it is striking; more striking than would be a

Loew's STATE AND PARK
ONE WEEK ONLY - BEGINNING TODAY
A Mighty Epic of the Screen - Thrilling Beyond Words

A CLEVELAND QUARTER

Oblong Panels Please
in Washington Layout

For Cappy Ricks the Palace Theatre, Wash-
ington, did not strive for a brilliant design, but
built up the display around a pair of oblong
full length figures. Mr. Maloney has gained
a highly effective display without having to say
too much and without having said too little.
He gets a few sentences and let them stick,
being sure that they are sentences that will sell
the idea. This space covers two houses, so
there is no reason to waste an excessive bill for display
considering what it gains in result. The
advertisement is set into the page so that the
right hand margin rests against a similar space
for another house in the chain. This gives
added value to the use of the white space at the
right. Apparently this was planned, since
the management had the disposal of the entire
space and could say just where it was to be
placed. It not only helped the "Passion" space,
but it gave a better chance to the companion
quarter against which it is set.

-P. T. A.-

This Simple Layout
Better Than Drawing

Pola Negri is late in coming to Cleveland,
due to some booking tangle. She arrived after
the Loew houses had cut down to quarter
pages in type in place of the elaborate half
pages once used, but she did not suffer by the
delay, for no painted half page could have

PICTURE THEATRE ADVERTISING
is a book every exhibitor needs. Packed
with ad-stunts, tested advertising-wrecks,
its essence of advertising for the picture
house.
$2 postpaid.
ORDER QUICK! YOU NEED IT!
Chalmers Publishing Co.
516 Fifth Avenue New York

A WASHINGTON DISPLAY

cuts of the star and his leading woman. A
light paneling of parallel rule was the only
ornamentation, yet the whole made an excel-
lent impression in eighty lines across three.
Now and then there comes a time when the
Selling the Picture to the Public

novelties seem to be exhausted and the artist can think of nothing new. That is a time when a good conventional layout will often look better than the flimsiest stuff the artist can devise. It is as much of a novelty as a novelty layout would be on a hackneyed page. This is very neatly framed, and we think it one of the best Low displays in some time, and yet the artist never got a look in.

-P. T. A.-

Sinks His Title to Sell On a Picture

Nelson B. Bell does not hold that it is necessary to play up the title above all other things in the advertising. In the issue of The Child Thou Gavest Me' and he felt that the picture of the boy would sell more tickets than the title, so he played that up, and the title went down almost to the bottom of the display. He worked up the picture and flanked this with the names of the four star players, throwing in Stone and Desmond in inserts for good measure, and probably he could have sold without a title at all, but he felt he must observe the conventions. We do not always agree

ING to suggest the Western atmosphere and catch the eye of those most likely to be sold the star. The space is not wasted because it is not taken for words. This picture will sell, in this case, as well as the most glowing adjec-

Washington Golem Ad. Sells on Type Alone

"The Golem" is one of the plays where it might be expected that a cut of the clay figure would prove the invariable attraction, yet Loew's Columbia Theatre, Washington, put it over in 100 lines across three with never a sign of a cut, and did it nicely to boot. The top half tells that this is the first of a series of special features to be shown through the season.

-A MIX ADVERTISEMENT

The main point is to get attention for the star, and that is better done in the picture. You can't spread the six letter name all over a three column space. This way is better, and it has been very effectively done.

-P. T. A.-

Effective Drawing Does Most Selling

Here is a very simple display from the Metropolitan, Cleveland. There is no selling talk, for you don't have to sell Mix. People go to see him and are carried away by the spirit of the artist and the fact that it is the first of this season's crop. More would be a waste of words, and the space is better taken for a well done draw-

get a good display ad with just one large line, but the Washington Post has some real type-setters, and generally they obtain excellent results with type alone.

-P. T. A.-

Apology Is Plea for Matinee Attendance

Making a plea for matinee business in the form of an "apology" gave a double kick to the two fives of the Wichita (Kan.) Theatre. This was used the day after the fall opening, and while it appears to be apologetic, it really is a brag for the big business, seeking to turn some of the crowd over to the matinees.

This is a common trick, to extol over an increased business, but when worked for the matinee it brings in a double result in a very nice way. More than that, the announcement style will give more display, line for line, than

THE WICHITA APOLOGY

Any other form of advertisement. This is so well understood that in the New York papers where space is costly and the number of papers to be used is excessive, the announcement form is almost wholly used. It is not as generally employed where space costs less, but it is just as valuable, and if a certain effect can be gained at the cost of two fives, it is wasteful to use four tens, since it will do no more good. The advertisement used here for its displays, but we think that this brought them more real results in the shape of sold tickets than some of the announcements three and four times the size.

-P. T. A.-

Hook the School

Some public schools have classes in advertisement writing, if there is such in your town, get hold of the teacher and offer small prizes for the best advertisements, then on your copy add a line to the effect that "This advertisement was written by John Doe of School No. 55" or whatever the proper caption may be. Even people who have no interest in any member of the class will read the announcement, just to see what the local boys and girls are doing. A better scheme would be to offer a small weekly prize and a grand prize to be awarded at the end of the term. Then you get the interest out over ten weeks, and even in the larger cities you can get some press work out of the stunt, for it will come under the classification of school newspaper, and you word the notice from the angle of the school and get the teacher to send it out.
Said It with Flowers 
at a Danbury Matinee

Five hundred white carnations, the "mother flower," were given mothers who visited the Taylor Opera House, Danbury, Conn., when "Over the Hill" played that house for an entire week. It was the first picture attraction ever played for a full week in that city, and it took some hustling to put over the Fox picture, but it helped up with growing receipts right up to Saturday.

Store Hook-Ups

Before the showing 5,000 postcards in simulated handwriting were sent out and large advertising spaces were taken. The local music store was booked up to a general display, on the strength of the plugger song, and the carnation stunt gave the final push. In this each flower had attached a card of greeting from Mrs. Carr, the mother in the play.

Turned Vacant Store 
Into an Art Gallery

Instead of using the Metro paintings of "The Four Horsemen" for window hook-ups, John Cook, of the Colonial Theatre, Reading, put them to a better use.

He borrowed a vacant store with deep windows and concentrated his entire display in this space. The window was free, he borrowed the drapes used to enhance the effect, and the only cost was the cartage and $20.70 for current for night illumination.

He took special spaces in the papers to advertise his art exhibit "a rare collection of art treasures from the Ibanez gallery," and they had to chase a crowd out to make this photograph.

They had the same crowd—and more—at the Colonial, even at prices running from 50 cents to $1.50, and he got three dollars from one patron, for George Eisenbrow takes two seats.

The art exhibit idea is a clever handling of the material, and it can be worked for any picture well supplied with paintings. It sold 25,000 admissions for Cook. Why not try it some time?

Do you buy eggs from a dairyman who habitually tells you stale eggs at fresh egg prices? Then what makes you think that it pays to sell poor pictures at good picture prices? It's the same idea.

Held "Anatol" Over for Exceptional Third Day

Although some managers have contended that "The Affairs of Anatol" will not hold up for a long run, others report just the reverse.

H. Cobb, Jr., of the Alamo Theatre, Griffin, Ga., had the picture booked for two days. He held it a third day, opening a closed house to accommodate the other picture he had booked, and using hand bills to tell of the change. This in itself helped to bring them in, because the stir convinced the doubters that the picture must be good to stay over.

Special Lobby Display

He used a special lobby display with green lights outside and pink in the lobby and his organist played the entire picture, cutting out the usual rests. In the evening he played two hour shows without stop other than the brief delay for advertising slides.

On a three day run he used twenty inches of newspaper space, 25 one sheets, two threes, ten threes, 55 window cards, 1,000 heralds and the special throwaway already referred to. It was not a heavy campaign, but it about trebled his business.

Mother's Matinee Again

C. B. Hartwig, manager of the Antlers Theatre, Helena, Mont., used double truck hook-ups in both daily papers for "The Old Nest" and followed with the Mothers' Matinee, one of the papers making all mothers over fifty, its guests at the opening matinee. Chrysanthemums were given all the old ladies and this graceful courtesy helped them to decide that it was the best picture they had ever seen. Their word of mouth advertising brought in a lot of extra business as did the write-ups the paper gave the stunt.

Kiesling Promoted

Barret C. Kiesling, who has been writing publicity for Reallart, at the West Coast studios for the past two years, has been appointed head of that branch of the work with T. S. Engler as his assistant, both working under the supervision of L. F. Guimond, director of advertising.
Selling the Picture to the Public

His Free Advertising
Gave a Feature Also

Free advertising also brought a feature to A. Notopoulos, manager of the Capital Theatre, Altoona, Pa., for "The Old Nest." With the assistance of a Fox representative, he landed a music dealer on a hook-up for the song, offering both the score and the phonograph records. The dealer took considerable newspaper space to mention the song and, of course, gave the house considerable publicity.

In return for this free space, Mr. Reynolds used a photograph record for an intermission number. This not only pleased the dealer, but it gave a program feature.

Street Cars Used

Street car advertising was extensively used, but the best punch of all was a private showing to clergymen and others of note. The Fox exchanges have been instructed to cooperate with managers on these private showings whenever possible, and no one thing has done more to help put over the picture, since it brings the local endorsement which is by far the best publicity.

Made Bridal Ballyhoo
for "Dangerous Curve"

If they keep on using real marriages to advertise the pictures, someone will have to start a booking agency for bridal couples. Ben E. Jackson used the stunt at Fox's Audubon Theatre, New York, a big locality house. The knot was tied at the opening matinee and then the happy couple was persuaded to take a ride in a car dressed as nearly as possible like that used in the play for the honeymoon trip of Harley and Joebie Jones.

Covered Streets for Miles Around

They covered all of the principal streets for five miles north and south and everyone stopped to rubber, with a beneficial result at the box office.

Jackson also stuffed a vacant store with three and six sheets and arranged with the police to use the traffic signals for the Goldwyn targets, putting them on at night when they were not in use but stored on the sidewalks. Similar targets in the lobby hooked up the house to the advertising. It takes some hustling to fill a 3,500 seat theatre three times a day, but Jackson made the grade.

An Old Divorce Made
Capital News Story

Watching the main chance brought the Gifts Theatre, Cincinnati a good story the other day and made an appreciable difference in the box office receipts.

"The Cup of Life" opened on a Sunday and Monday morning, Phil Hunneman, the manager, received a telephone call from a woman who asked about Monte Collins, who appears in the picture. She was referred to the First National Exchange for the studio address. She explained that she was an old acquaintance and desired to obtain from the comedian, whom she supposed to be dead, some information of importance to herself.

Got Newspaper Story

Instead of forgetting about it, Mr. Hunneman called up the newspaper office, told of the incident and suggested that there might be a story in it.

There was. The woman proved to be the actor's former wife, who had divorced him thirty-five years ago. It made good heart interest stuff and the column story, which told how she was going to the theatre to see his face for the first time in 35 years, gave a real punch to the tale.

It beat anything Hunneman could have planted. He sought to follow it up by sending an automobile for the woman, but she was so unsettled by the experience that she was unable to attend a performance.

With a Kick

Exploitation with a kick in it put over "Passing Thru" at the Bridge Theatre, Baltimore, a healthy house. The manager, Louis Schlichter, cut the mule from the Paramount six sheet and placed it above the box office, with its statement that "Passing Thru" has more kick than any army mule.

That it took hold was proven by the numerous requests from the children for the mule when it had served its purpose. It hit the kids and they went home and told their parents. John D. Howard, Paramounteer, helped with the stunt.

REN E. JACKSON'S BRIDAL BALLYHOO FOR "DANGEROUS CURVE"
He persuaded a couple to get married on the stage of the Audubon Theatre, New York, and then sent them on a tour of the locality to advertise the Goldwyn picture. The above is a copy of what used in the picture for the nuptial journey.
B. B. Hampton Filming
New Zane Grey Novel
Benjamin B. Hampton has started filming a new Zane Grey novel, which is the sixth he will have produced for the screen. "Wildfire," his second filming of a Zane Grey story, deals with ranches and rodeos and outdoor action. A large cast consists of Claire Adams, Carl Gantvoort, Tod Sloan, Jean Hersholt, Harry L. Jackson, Michael Shayer, Helen Howard, Lillian Bundy, Mary Jane Irving, Charles Arling, John Beck, Babe London, and W. K. Perkins. Two complete crews are shooting the picture. They are Elliot Howe and Jean Hersholt, directors; Gus Peterson, William Edmunds and F. H. Sturgis, cameramen; James Townsend and David Hampton, assistant directors. E. Richard Shayer wrote the continuity.

Strong Cast in Ibsen Film
The cast to support Mme. Nazimova, in Ibsen's "A Doll's House," is composed of a fine group of players, each an expert in his own type of characterization. Wallace Beery has been cast as Torvald Helmer, husband of Nora Helmer, the outstanding character of the play which Nazimova will interpret. Nigel de Bruijer has the part of Dr. Rank; Adolph Menjou is cast as Krogstad. Other players are Florence Fisher, Cora Lee and Zelma Benet. The two children of Helmer, played by Philippe de Lacy and Barbara Maier. Charles Bryant will direct, and will be assisted by Albert Kelley. Arthur Rice will photograph the action.

Finishes Part, Then Dies
Willis L. Robards, veteran film actor and director, finished his part in a Harry Carey picture at Universal City last Thursday afternoon, then went to his home, ate a hearty dinner with his family, and twenty minutes afterwards died of heart disease. Mr. Robards was 48 years of age, and had been on the stage since the age of 14. His motion pictures began, just beginning he entered the industry and served as both actor and director. He was one of the officials of the old St. Louis Motion Picture Players and directed "The Cowpuncher of the Plains," said to be the first three-reeler produced. Latterly, he had worked in "The Musketeers," and other big productions. He leaves a widow, two daughters and one son.

Wants to Regain Child
Tom Mix, Fox star, is seeking, through the L. A. Courts, to regain the custody of Ruth Jane, his little daughter by a former marriage. Because her mother travels a great deal, Tom wants the little girl, now nine years old, to be placed in a boarding school, where he may visit her. Mix was divorced from his former wife, in 1917, and later married Victoria Forde, who had gained considerable popularity in Nestor comedies, and later as leading lady in feature productions.

Cohn in Town
Jack Cohn arrived in town last week to look over the west coast situation and to supervise the production of the Hall Room Boys comedies, while his brother, Harry Cohn, is in the east. While here Jack will confer with Lewis Lewyn, producer of Screen Snapshots.

Carlyle Robinson Weds
Carlyle Robinson, publicity manager for Charles Chaplin, who recently returned from Chaplin from a trip to Europe, was married last Monday at Santa Ana to Lyle Allen, of the Hollywood studio colony.

Brings Damage Suit
The A. L. Hart Productions have brought suit for $148,988.77, alleged damages against seventeen prominent business men of Los Angeles, all alleged stockholders in the film production company, American Special Pictures Corporation. Among the charges is the alleged failure of Special Pictures to maintain distributing offices, and certain losses involved in making "Louise Fazenda and Charles Conlin comedies.

To Laguna Beach
The William Fairbanks company, composed of fifteen players, now producing "The Dare Devil of the Range," under Director R. B. McKenzie for Western Productions, Inc., has gone on a two weeks' location trip to Laguna Beach, where scenes for the new picture will be filmed.

Globe Sues Tiffany Productions for $100,000; "Peacock Alley" Involved
A n action in which $100,000 damages is asked from the Tiffany Productions, Inc., has been instituted in the N. Y. Supreme Court by the Tiffany Corporation. In the complaint filed in the N. Y. County Clerk's office, it is alleged that in February last, Henry L. Gates, who is referred to as a well known author of novels, having much influence in press and publicity channels, which gives him exceptional opportunities for enhancing the value of motion picture productions, started the formation and incorporation of the Globe Productions, Inc., in which Gates became and is the vice-president and general manager. It is alleged Gates then made a contract with Miss Murray, the motion picture actress, and Robert L. Leonard, who is referred to as a skilled director of motion picture productions, according to which contract Miss Murray and Leonard gave Gates their exclusive services for one year from April 21 last, for the production of four motion pictures by Leonard, in which Miss Murray was to be the sole "star.

Alleges Payment of $200,000
As compensation for their services, it is alleged Gates agreed to pay Miss Murray and Leonard $200,000 and 15 per cent of the receipts from the sale of the motion picture, which has been liquidated. This was to be taken care of by the payment to the couple of $12,500 and the balance in weekly instalments, and immediately prior to the time the contract had been executed, Gates assigned to it his contract with Miss Murray and Leonard, and as a starter for financing the new concern Gates says he interested Herbert E. Cronenweth, who turns out is now president of the Tiffany Productions, Inc., who subscribed for $200,000 worth of stock in the Globe concern. The Globe concern says first $12,500 was duly paid over to Miss Murray and Leonard, and it embarked on the making of the first picture the title for which it is alleged was selected by Gates, who called it "Peacock Alley, Greenwich Village." It was staged for the screen by Leonard from a story by Onida Berger.

To insure the success of the productions Gates says he negotiated a contract with the Associated Exhibitors, Inc., to market the motion pictures. This contract he says was unique and of great value in that it secured a large and profitable market for the four productions. It provided for a 50% interest in the profit for the first three pictures, and a 17 1/2% interest in the profit for the fourth picture.

Induced to Break Contract
When everything was set for an apparently successful start the Globe charges that the Tiffany Productions, Inc., though well knowing of the existence and conditions of the contract of Miss Murray and Leonard with the Globe, won Miss Murray and Leonard over, and induced them to break their contract with the Globe by circulating rumors to the effect that the Globe concern was financially unsound, and an irresponsible concern, that Gates had no ability as a motion picture director, and that his character was such as to unfit him to associate with any reputable motion picture corporation employing artists as well known as Miss Murray and Leonard. Not only this but it is alleged the Tiffany Company appropriated the first picture which Gates had given the title "Peacock Alley," produced it with Miss Murray and Leonard, and in which they met with great success. For these reasons the Globe asks $50,000 from the defendants for allegedly undermining its reputation and standing and $50,000 for the alleged appropriation of the motion picture play, "Peacock Alley." The summons and complaint were served on H. E. Cronenweth, the president of defendant, on November 9.
Chicago and the Middle West

By PAUL C. HINZ

"Mothers and Movies" the Subject of Talk by Mary Carr

M ARY CARR'S visit to Chicago the week of Sunday, November 6, was an event far more consequential and constructive than the usual "personal appearance" stunt. As was originally conceived, it furnished something more than mere entertainment and registered among a far more influential set of people the faces of the Chicago pictures. Some of the most prominent personages of Chicago made her acquaintance, publicly and personally, while she was here.

A talk on "Mothers and Movies" which she delivered at the Women's League headquarters by special request, on Monday, was heard by women of the foremost ranks in club, social and municipal circles. From the standpoint of one who is not only a screen actress herself, but the mother of one as well (she was accompanied by her daughter Luella who is also in the cast of "Over the Hill"), Mrs. Carr emphasized the truth that working in movies is as regular, systematic and unemotional as working in Wall Street. She pointed out that promptness in reporting at the studio is considered as important as any "time-punching" job in the average office, and also that in many cases the feminine star is kept in close association with her mother after work hours.

"The real censors," Mrs. Carr said, "are the mothers and housewives, and they are the ones who have caused and always will cause the indelible picture to fail. It would be difficult if not impossible for you to point out any salacious picture that has made money, and what producer prefers to invest in a losing product?"

Judge Mary Bartelme, of the Juvenile Court, gave a short talk in which she called attention to the financial success of "Over the Hill," which had grossed eight weeks in Chicago and gave as a reason for its success the wholesomeness of the theme of home and filial relationship.

"Queen of Sheba" Opens

"Queen of Sheba," which opened its Chicago run on Aymatice eve at the Woods Theatre, proved an impressive offering as indicated by the praise of the public and press alike. A special effort toward making the opening a success included a tie-up with the American Red Cross, arranged by Lloyd Lewis, publicity representative for Fox in this territory. The date was simultaneous with the beginning of the organization's annual drive and the showing of the one-reel subject, "Your Dollar Investment" made especially for this body by Rothacker, preceded the screening of "Queen of Sheba."

Sam Grand in Chicago

Sam Grand, treasurer for Federated Exchanges, arrived from Boston November 6 and spent two days in Chicago, on business relative to Federated.

Two Big Features

J. L. Friedman reports good results in the sale of two big features, "The Panther's Cub," which will have an early premiere in Chicago at the Ziegfeld Theatre, and "Why Girls Leave Home," which is having its first run at the Orpheum. Mr. Friedman's territorial rights to the former cover Illinois, Indiana and Wisconsin, and on the latter, Illinois, Indiana, Iowa, Kansas, Nebraska and Western Missouri.

Hodkinson Adds to Staff

Hodkinson has added another two to the Chicago sales staff, H. E. Boswell and E. J. Gavin.

Goes to California

Watterson R. Rothacker left November 10 for a five-weeks stay in California in the interest of the Rothacker-Alter laboratory.

Laemmle Denies "Foolish Wives" Is for Sale; Says Such Report Is Ridiculous

WOULD a mother sell her baby? asked Carl Laemmle, president of the Universal Film Manufacturing Company, when he heard of the rumor that went around the trade last week and even enjoyed the honor of being printed to the effect that Universal was considering a big cash offer for "Foolish Wives," its million dollar film that has already occupied more than a year in production.

"I don't see how anyone for a moment could give credence to such a rumor," Mr. Laemmle says. "I regard 'Foolish Wives' as the accomplishment of a life time. I picked Erich von Stroheim and gave him a chance to direct. He made two films for me, 'Blind Husbands' and 'The Devil's Passkey.' Both were wonderful films. But, Von Stroheim was not satisfied and I was convinced from my experience of his ability and his peculiar talent that he had a greater future than either of us realized at the time it was being discussed.

I am equally confident of the ability of the Universal selling organization to handle it successfully and to get back its cost and a profit. It has already received a million dollars' worth of advertising.

"With such a picture on which to hang my reputation as a manufacturer of motion pictures how can anyone give credence to such a rumor? How can anyone believe for one moment that I would surrender the honor of presenting this masterpiece of the motion picture art?"

"It is true it will cost another half million to put 'Foolish Wives' on the marquee and give it to exhibitors in the way they expect to receive a tremendous picture like this. But we have the money to do it and I know that the exhibitors will appreciate the way in which it is to be done. With the picture entirely paid for, the selling cost provided for and our plans already made to release the picture ourselves about January 1, it is positively ridiculous to suppose that I would sell it."

Fight Over Films Ends

The extended controversy over showing the Rickard light pictures in Chicago, which has been in progress for several weeks, which has resulted in much publicity for the film, has at last ended with the victory on the side of the producer. The pictures showed to large crowds at Barbee's Loop Theatre during the week of November 9.

Prepare for Convention

Detailed preparations are now being made for the State convention of the Motion Picture Theatre Owners of Illinois, which will be held near the last of the month, probably at Peoria. Announcement has been made that the pending meeting is an unusually important one and includes as the highest number of the program an address by Sydney Cohen. W. D. Burford left for New York November 13 to complete arrangements for the convention.

Metro Managers Meet in Salt Lake City

E. M. Saunders, general sales manager of Metro Pictures Corporation, held a conference of the company's Western branch managers last week in Salt Lake City. The conference was similar to those held recently in other parts of the country, intended to increase the circulation of the company's pictures.

"Salt Lake City is becoming more and more each year one of the great key cities in the distribution of films," said Mr. Saunders.

Among those who attended the conferenc were Harry Lustig, Western division manager; Karl Sterns, Seattle branch manager; G. L. Cloward, Salt Lake City manager; Ben F. Rosenberg, Los Angeles branch manager; Fred Voight, San Francisco branch manager, and Fred P. Brown, Denver branch manager.
Sig Schlager, long established as the premier "speed merchant" of the West Coast, and formerly manager for J. Parker Read, Jr., the Dial Film Company and others, and manager for certain celebrities of the cinema, is in New York looking for new fields to conquer.

Schlager's record, especially his career as publicity and exploitation manager, is an impressive one.

It was Sig who:

- Launched the first coast-to-coast scenario contest—the J. Parker Read, Jr.-Louise Glaum $5,000 Scenario Competition which resulted in nine months of continuous exploitation for the Louise Glaum and Hobart Bosworth product in 467 newspapers.
- Made "Sex," one of the best-exploited pictures in 1920—and one of the biggest of the W. W. Hodkinson moneymakers of the year.
- Did the initial publicity, under F. B. Warren's direction, for Associated Producers.
- Secured hundreds of columns of space internationally in periodicals, newspapers and trade press which placed Louise Glaum in the front row of emotional stars in point of exploitation and drawing power.
- Made the name of J. Parker Read, Jr., a by-word among exhibitors and the public.
- Supervised exploitation and sales campaigns in noteworthily revival of "King Spruce."
- Effected Underwood and Underwood, Newspaper Enterprise Association and Hearst Service tees which pioneered the field for a score of successors.
- And achieved the reputation of being the "Reichenbach of the West" and one of the most effective "long distance" exploitation men in the business.

Schlager is a personable chap and enjoys a large acquaintance in the industry. That's why we interviewed him the other day—and not suspecting he was being "rapped"—he talked.

"I was a newspaperman—a reporter, then writer on dramatic and music subjects—for years," said Sig. "I made this a stepping stone to break into the picture game, with Universal, when Tarlton Baker was the big mogul. Later I became Lew Cody's publicity man when Gansier first launched Lew as a star. From Lew I went to J. Parker Read, Jr., doing publicity, then sales promotion work. I was fortunate enough to enjoy the confidence of Read and accompanied him to New York when the Associated Producers was formed. I learned to appreciate his value as one of the most artistic and worthy producers in the business and consider my association with him the stepping-stone, in turn, to the work I always hoped to do. That is: definite sales stimulation through personal contact on behalf of the producer with his exhibitor-clientele and through intensive exploitation radiating through-out the country from the picture offices."

"I am a disciple of the Great Picture God 'Showmanship.' Exploitation is the life blood of successful movies. It is the special personality of the method of the 'bull ring,' most apropos in this instance—the matador that disables the quarry for the final death-dealing blow."

Engrossed in Production

"Most producers neglect their pictures once they are turned over to their distributor - representatives. That is a big mistake. For the success of such one should permeate through and exhibits a steady and unwavering interest in every detail of the marketing and presentation of his product—and who does something 'on his own' to the furtherance of his distributors' efforts in pushing his product."

"Of course the majority of producers are not fully cognizant of the distributors' methods, too much engrossed in making pictures. Yet experience is the special property of the remarkable results achieved by men who are wise enough to entrust this phase of their business to competent hands. Besides a Boswell every producer today should have hisAsher, his Grainger, his Adler."

"When this system gains influence, the exhibitor will have greater faith in the producer, a greater and better sustained interest in his work and a definite and favorable disposition toward his forthcoming productions."

Schlager's logic is sound, his experience and his abilities proven.

Announces Cast of Gus Edwards' School Days," with Wesley Barry

"School Days," starring Wesley Barry in the Gus Edwards classic to be distributed by Warner Brothers, will grace the screens of over 100 key city theatres during the Christmas holidays, it is announced. A pre-view presentation of the production will be given in both New York and Chicago. The New York showings will be held at the Hotel Astor on December 1, while the Chicago showing will be held in the Tiger Room, Sherman Hotel, on November 27. All seats to both showings will be by reservation only.

Three outstanding features are connected with the production made by Harry Rapf and directed by William Neher; both of whom brought forth "Why Girls Leave Home." From a financial standpoint the production of "School Days" is said to have cost a fortune, in that it was the aim at the outset to spare neither expense nor time in the making. The second feature concerns the unusual amount of advertising and publicity material that has been devised to aid the exhibitor in making it one of the biggest attractions of the season. These aids will all be shown to them, as soon as the last exploitation link has been completed.

In the third and perhaps the most significant feature is that Wesley Barry will be seen in a role that he has long essayed to play on the legitimate, that he plays the part of a small town boy, who, through the efforts of a rich uncle, is given a taste of private tutoring in a big city, interweaving in the fabric of the story what is said to be one of the best "kid" romances that has yet been seen. The immeasurable hits of humor that suffused in the production are calculated to more than delight Wes' Barry's admirers and also bring him new laurels as a screen juvenile. A special musical score has been arranged by Gus Edwards, containing all the melodies that have made his name known throughout the breath and scope of America.

Wesley Barry, who was secured by Warner Brothers by special arrangement with Marshall Neilan, is supported by a cast which includes Margaret Seddon, Francis X. Conlin, Nellie P. Spaulding, Arline Blackburn, J. H. Gilmore, John Calsworthy, Jerome Patrick, EvelynSherman, Arnold Lucy and a number of talented youngsters.

Niblo Directing

According to announcement from the Louis B. Mayer office, the cast supporting Anita Stewart in her new picture, "The Woman He Married," has been completed.

Kinetoscope's Own Prints

The Kinetoscope Company of America is in receipt of frequent comments from exhibitors upon the excellent quality of phrasing of Kineto Reviews and Movie Chats.

The Kinetoscope Company has one of the largest laboratories in the world, presided over by Stanley Hollebone, whose experience has been gained on both sides of the Atlantic. The Kineto Reviews and the Movie Chats is done by the Kinetoscope organization. As much attention is paid to the publicity side as the production, the editorial treatment and subject matter.

"Luxury" at Apollo

"Luxury" at Apollo

Arrow's "Luxury" has been booked for the Miles Theatre, Detroit, week of November 14th, and the Apollo Theatre, Milwaukee.

Lasky to Co-Star Ayres and Holt

Upon his arrival in Hollywood, Jesse L. Lasky announced that in William de Mille's next production for Paramount, on which he is now engaged with Clara Beranger in the preparation of the script, Agnes Ayres and Jack Holt will play the leading roles.

This announcement is in conformity with the Paramount policy of combining two or more stars whenever possible in special productions—a policy so successfully carried out in Cecil B. De Mille's "The Affairs of Anatol" and George Fitzmaurice's "Forever."

Miss Ayres has just finished Sir Gilbert Parker's "The Lane That Had No Turning," under the direction of Victor Fleming, while Jack Holt is nearing the completion of "While Satan Sleeps," an adaptation of Peter B. Kyne's "The Parson of Panamint," directed by Joseph Henaberg. Mr. de Mille's production will be made at the Lasky studiо.
ANY critics rate Theodore Dreiser as the foremost representative of American letters. Some others do not rate him as high as that. But high just the same. The professional snappers—the reformers—call him as among the lowest, in a manner of speaking, which what they are now concerned that he is solidly in the gallery of the best. However, Dreiser is a young man that commands attention, to say the least.

He is now in California, and has been for some time, investigating conditions for the purpose of presenting his personal conclusions in a series of articles for that artistic and entertaining magazine, Shadowland. The main title of the series is "Hollywood; Its Morals and Manners." The initial installment is published in the November issue of the publication capably edited by Frederick James Smith, and is called "The Struggle on the Threshold of Motion Pictures. It deals with the aspirations and difficulties of the seekers after stardom or just plain jobs.

The series should prove of inestimable interest to everyone in the industry. Dreiser is a writer of fearless vigor and unsurpassing realism. He tells the truth as he sees it. He has an open mind. And he hates the professional snappers and the untruths they tell. Just as any intelligent person does. The articles will run for four months. **

The December number of The Bookman is to publish an article by Sir Gilbert Parker, called "What About Motion Pictures." The eminent author will probably state the real facts and what he can write about on motion pictures, in contradiction to an article written by Burton Rascoe and published in the November issue of The Bookman, which is regarded as absurd and must surely lower Rascoe in the esteem of his small group of sycophants and his minute audience.

Rascoe's attack did not need comment, but if anyone had to do it there is no better choice than Parker. He is sensible, intelligent, cultured and not liable to stoop to the commonness of venting poorly written but unrestrained spleen, beside commanding wide respect owing to his position as one of the foremost minds of our time. **

Joe Fox, Kansas City's prominent independent exchange man, has been out doing the New York visitor the past week, buying product for his district. **

One of the most prominent stars in the industry who has been in New York, under cover, so to speak, for many weeks. She has been perfecting plans for releasing her future pictures and they are now coordinated, with a statement of importance forthcoming in the near future.

This star preferred to remain under cover while in the city because news of her contemplated plans would seriously impede her satisfactory fulfillment. This happens to be one time when that fact is really true. **

Nat Royster is in town. **

Vivian Moses has returned from her short trip in the Middle West, where he arranged for personal appearances of Mary Carr. **

Frank Case's Algonquin Hotel at the present time looks like California transplanted. A list of coast stars, scenario writers, executives and directors would make it seem as though there was no one left or you if you would send me a photo of yourself in western outfit to hang up in my cell and thank you in advance. Oh! yes, won't you please autograph the picture, Mr. Hoxie, as the signature will mean much to me?**

And now Jack is still wondering if the prisoners were a term for forgery. **

In the New York World the other morning Heywood Broun, in his best vein, deals with truth telling by various classes of critics—play reviewers, book reviewers and moving picture reviewers. For instance, he states the first have no difficulty in evading the chief issue when a young woman can in an important role is large, clumsy and ugly by merely stating that she is miscast. But he pities the film reviewers and goes on to say: **

"In reviewing the motion pictures there is no escape. Huge faces, magnified twenty or thirty times, are flashed upon the screen for inspection. Those great lakes which are the lady's eyes become a part of the performance. The dramatic critic need not concern himself with the nose of the star; but what can he do when she becomes a picture player and, advancing almost into the camera, asks and holds it? The plot itself may hang upon her chin. There is no missing the intent and emphasis of the picture producer. The face of the star is either her fortune or it isn't. The reviewer is under the painful necessity of saying whether he likes the face or not.

"Generally speaking, a critical opinion is not worth much unless it is immediately followed by some adequate answer to the inevitable question: Why? Consider the predicament of the motion picture reviewer. He may not know much about faces, but he knows his own likes. He can then proceed to search his heart and his mind all day without obtaining the slightest rational explanation with which to consider the contentious that noses ought to lift up or eyes be set far apart. **

"Children's Book Week," observed annually by libraries, schools, women's clubs and book sellers, this year was observed by the moving picture exhibitors of America. Pages were devoted to "Children's Week on the Screen" in recent film trade journals, while film corporations advertised pictures best suited for juvenile enjoyment.

For the convenience of exhibitors who wished to book pictures for "Children's Book Week," November 13-19, the National Board of Review of Motion Pictures issued a list of forty-one "films well-made," which have been drawn from books for boys and girls. Mary Pickford and Marguerite Clarke appear to be the "children's stars," while William D. Taylor and Maurice Tourneur attain the proud distinction of "children's directors," with three pictures apiece on the selected list.

Marguerite Clarke is represented with "Mrs. Wiggs of the Cabbage Patch," "Uncle Tom's Cabin," "The Seven Swans," "Snow White" and "The Prince and the Pauper." Mary Pickford has her "Daddy Long Legs," "Rebecca of Sunnybrook Farm" and "Pollyanna" on the list. D. Taylor's "Huckleberry Finn," "Tom Sawyer" and "Anne of Green Gables" are named. Maurice Tourneur has "Treasure Island," "The Blue Bird" and "The Last of the Mohicans" to his credit on the list.

In connection with Children's Book Week the New York Times published last Sunday an article in its magazine supplement called "The Child, the Book and the Movie." There has been a great deal of controversy regarding the value of moving pictures in how much or how little they inspire the child desire to read. In the article appears a strong defense of a reading inspiration by the eminent author, Alexander Black, and a weak contradiction by a man named William Pickford. The unbiased reader will at once find that for the most convincing and truthful argument is set forth by Mr. Black. **

William Desmond is in town. Mrs. Desmond is with him.

Manager John J. Hayes, of the Pacific Studios, Los Angeles, shot
a burglar and captured another one night last week when they tried to enter his home. He said it was the most thrilling scene he ever directed.

It was reported some time ago that Ben-Armitage was to foresee the entire stage for the time being to star in a picturization of "Samson and Delilah," the play in which he appeared last season. Instead he has started rehearsals in another play, "The Idle Inn," evidently postponing his forward plans.

Last week we stated in the caption under a reproduction of a poster of William Shakespeare's film "Romeo and Juliet," that the artist was Frueh. The painter happened to be Carlo de Fornaro. We are familiar with the work of both men, and although the reproduction that came to us did not have the customary informative backing owing to a rush job in rebutting by the Goldwyn artists, we should have known better.

We assume all blame, but it seems to us that Mr. Frueh was the work of Frueh, but that the designs in the Goldwyn press department were that Fornaro. Three to one is overwhelming odds.

Elise Ferguson in the stage play, "The Varying Shore," opens at the Hudson Theatre around the first of December.

The snappy and valuable little publication issued by the U. S. Army Motion Picture Service, formerly called The Silver Sheet, has had its name changed to The Army Silver-sheet.

Comedy relief to drama has long been used by playwrights to offset somberness.

Note: "beauty relief" to comedy has been established by Larry Semon, who for months sought a leading woman beautiful enough to meet the requirements. He satisfied wide variety of taste in feminine beauty. He found her in Ann Hastings.

This morning's voluminous mail brought Vol. 1, Number 1, of Joe Will-calloped The Silver Sheet which was called The Joe Will Movie Belly-ache. It is a small, four page thing and is chock full of daff good stuff. One of the best things in it is:

Leave it to Louis Weiss—Louie of the Tarzan fame. Watchin' a picture with Bert Lubin—one of Bert's latest and greatest.

Horse dashes by hundred miles per gallon. Rider hanging by teeth. Neither horse nor rider seem to mind the plunk. Second rider swings lariat. Snailed like the demon cord hissed thin the air. Careessinly the loop settled around neck of the first rider. Second rider steps on the gas. His horse does a Man O' War down the dune. The first rider is whipped into the air and lands kerplunk on his dome.

One of the recent gags in Topics of the Day Film is: "Areaba (shown newly-wed at store)—I can't remember what I was sent for—a caserole or a camisole. Clerk (giggling)—Is the chicken dead or alive?"—Vaudeville News.

A number of extras had been employed. The guests saw several scenes shot. Music by an orchestra enlivened the occasion which served to bring together the most prominent writers allied with the motion pictures industry and a number of the players.

The cast of "At the Stage Door" includes: Billy Dove, Miriam Batista, Elizabeth North, William Collier, Jr., C. Elliott Griffin, Huntly Gordon, Doris Eaton, Frances Hess, Janet Foster, Myra Frank, Charles Craig, Viva Ogden, Billy Quirk.

A number of the girls, including Miss Billy Dove, who plays the lead, are employed in current Broadway shows. Miss Dove is one of the members of the "Sally" chorus.

Eugene Justin Meyer, who has joined the Goldwyn scenario department on the coast, writes us that "Californication is all right but that he is looking for someone to play handball with him. He has the hand and the ball. All he needs is a partner and a wall."

Harold Lloyd learned the definition of a wife from a conversation he overheard the other day on the Hal E. Roach studios lot between two colored extras. Every topic under the sun had been exhausted when the younger said:

"Got anybody cook' foh you?"

"Deed I has. Got a good cook."

"Had her long."

"Come twenty-seven years."

"Muss' cos' a lot."

"Man i don' cos' nothing. It's mab wife."

They tell many funny incidents regarding Jack Coogan, father of the famous little Jackie. Incidently, Jackie, Jr., is not a slug as a comedian and if he doesn't watch his step, somebody is going to land him as a star comic of the silver sheet in "Dangerous Dollars" and in "Play It in the Slot" are short subjects on the same Pathe program.

Madame Paderewski bowling low to Jackie.

Madame started for the big cook-stove, carried to the picnic grounds purposely for the big occasion. "Just the same,'" Madame,' hollered Jack. Madame paused.

"Madame," continued Pa Coogan, "I'll just bet you can wield a mean skillet.

Everybody had a good laugh. Madame did not quite catch the joke, but she more than proved her ability to flap eggs as well as any child's restaurant chef can toss the pancakes.

The Warner Brothers have created a special department to handle all business pertaining to "Why Girls Leave Home?" Len Young has been transferred from exploitation duties to head this department.

Armistice Day, besides being a national holiday, was the birthday anniversary of W. E. F. Hamilton, assistant director for Albert Capellani, of Famous Players-Lasky Productions. Therefore on Armistice night Hamilton was the guest of several friends in the Cosmopolitan organization at a dinner party at Mouquin's. Hamilton was in the photographic division of the Signal Corps of the U. S. Army during the war. Mouquin's was chosen as the scene of the jollification in order that Hamilton might have an atmosphere reminiscent of the service.

SUGAR LOADED PILLS OF WISDOM

By Aesop, Jr.

A rolling stone seldom gets to be but a rolling stone.

Work before you sleep.

"Look before you leap" is the helpful moral of "The Fox and the Goat" film-fable.

There's one thing that's never out of place and that's a sunny, happy face.

Mediate before you sneeze.

The upper fox is willing to take the ears and let the under fellow be the goat and get the sympathy.

There's a re-action to every action. It's the fary fellow that gets the other fellow's goat.

The man, or beast, that seems to need the most watching is usually least worth it.

Thinking before you talk will often save many a troubled talk.

"-Aesop's Film Fables."

W. G. Smith, president of Fidelity Pictures, is now making an extensive trip Westward and arranging elaborate talent sales for the Witwer two-reel series.

Fur bearing animals include the seal, the muskrat, the squirrel and young women of all ages—aptly observes Major Jack Allen who shows in films how to catch wild animals alive.
be the appearance of Ted Lewis and his band.
Lewis and his talented men will furnish the dance music and give a regular performance at the dinner and ball. According to his admirers this feature alone is one that will bring them out no matter what the weather is that evening. He will play his famous "Wedding of the Cornet and the Trombone," in which he acts as the minister and the instruments make seemly and unseemly responses to his questions.

Madame Alberti, director of the Young People's Theatre Company, and little Miriam Bostista, the clever child moving picture actress, were entertained as the guests of honor, by the "Woman Pays Club" on November 9, at a luncheon given by the members of the club at the Algonquin, where they meet once a week to discuss new releases of interest to authors, players, musicians and press-representatives.

Moving pictures of the Jeffries-Johnson fight, suppressed for ten years in Chicago, will be shown in that city under a permit granted by Chief of Police Fitzmaurice. The permit followed one issued for the Dempsey-Carpentier fight.

"I cannot give a permit for the Dempsey-Carpentier pictures and withhold a permit for the Jeffries-Johnson fight," Chief Fitzmaurice said.

Max Graf, vice president and general manager of Hobart Bosworth Productions and of Graf Productions, arrived in New York last week and is stopping at the Astor.

F. J. Golds, sailed for Europe November 15, to be gone but a short while. It is understood his trip concerns personal matters and has no Goldwyn connection.

Victoria Kircher, the famous Russian danseuse, has been placed under contract by Hugo Riesenfeld to appear in a series of solo dances at the Rivoli Theatre. She will have even consented to her appearing in one of those moving picture comedies and when he heard his wife constantly appealing for more water to inhale, he sat him down on his hamshanks and implored Jupiter to give her her wish. And for some unknown reason Noah had influence with Jupiter that he little suspected.

One evening he noticed a messenger wag-wagging from a hill just back of the railroad station and the message read:

"Take thou and thy wife and two of each of types of animals from yon zoo aboard the first schooner that casts into yon wharf. And Noah did as he was told. Everything from a leaping Gondola to a welsh rabbit dog went aboard and then it began to rain.

It rained and rained until even the fish began yawning and then Mrs. Noah informed her spouse that she was happy—not a sign of land could be seen. A dove left the boat, which in honor of his home State, "Arkansas," had been named Ark—soon it returned bearing a thin strip of spaghetti. We are off Naples and Noah—and a Foolish Wife had attained her end—at the cost of the world's destruction.

Number 6 will be "Desdemona."

Owing to the short amount of Time before the last form of Moving Picture World goes to press, it is impossible to give as full a description as we would like of Grace Davison's reception and supper, accompanied by a showing of her latest picture, "Love, Hate—and a Woman," at the Progress Club, Philadelphia, on Wednesday evening, November 16. We left New York just as the book was going to press and returned a few hours later in time to get in but this meagre notice.

It was a wholly delightful affair. Not large, but the invitations were sent out to a well selected list. Besides having the charming star present, the guests were treated to the pleasant surprise of having present Victor Herbert, who is playing at the Stanley Theatre, this week.
In the Independent Field

Weiss Brothers Bible Production Has Tremendous Sets and Effects

The claim is advanced by Louis Weiss, president of Artclass Pictures Corporation, preparing for re-release the film version of the Old Testament, that this production contains effects in point of size and grandeur never before attempted. Beginning with the Flood, which at present in thirty-three reel length, depicts the various episodes and incidents of the Old Testament. The flooding of the garden of Eden is presented as the escape of Noah and the animals, is said to have been majestically conceived.

The Ark has been faithfully reproduced, the actual construction forming several interesting scenes. Among the high lights of the film the spectators, it is claimed, will be impressed by scenes depicting the destruction of Sodom and Gomorrah. According to the Bible, a torrential rain of brimstone and fire rained down upon the doomed population and buildings and as these scenes appear in the film version they will be an added tribute to the art of the cinematographer and the technical staff. Flaming tongues of fire and brimstone envelope the entire screen, in which more than five thousand partake.

Buildings are seen to topple and fall as the flood waters, described by critics, are likened, according to the sponsors for this production, the memorable scenes in D. W. Griffith's Fall of Babylon. Scenes of splendor and gorgeous appeal are those presenting the court of King Solomon. It is stated that the sets used during the filming of the Sodom enumeration were in course of construction more than six months. Another tremendous effect has been achieved in those portions of the New Testament where the seven plagues upon the Egyptians. According to the sponsors, the complete film version of the Old Testament, when released, will stand as the most elaborate motion picture ever conceived, in which all language and sense of players used and photographic effects. Four hundred thousand feet of film was exposed and ten directors worked constantly for two years.

“Jungle Goddess” Is Title of the New Selig Animal Serial

The animal-jungle serial which Col. Wm. N. Selig is making for the Export & Import Film Company, Inc., and of which the first four episodes are already completed, has been titled “The Jungle Goddess.” Colonel Selig, who contracted with the Export & Import Film Company to handle his entire product for the next three years, has been devoting his time for the past three months entirely to the supervision of the new serial.

An excellent cast has been chosen to support Editor Field and Truman Van Dyke, who are being co-starred in “The Jungle Goddess.” Included therein are: Marie Pavis, Olga Francis, William Platt, H. G. Wells and George Reed.

Vonda Phelps, a child prodigy who was brought into prominence by Sid Grauman, who uses her in a series of fairy dances, was chosen to play the part of the heroine in the opening episode. Little Miss Phelps, however, has not yet won warm praise from critics on the coast.

Colonel Selig has claimed that in the number of animals used and in settings this serial will surpass anything he has previously done and that it will be his serial “masterpiece.” He is personally supervising the production.

Hines Back

Johnny Hines, star of the successful feature, “Burn 'Em Up Barnes,” distributed by C. C. Burr of Affiliated Distributors, Inc., has begun work on another Sewell Ford comedy, “Tough Luck,” and it is stated he will begin on a new feature as soon as a suitable story can be secured. Eighty-five per cent. of the territory on “Burn 'Em Up Barnes” has been sold.

Out for Fine Animal Pictures

The pictures are not a serial, each being complete in itself. The first is “A Master of Beasts” and the second, “A Night of Terror in the Menagerie.”

Scott Returns from Sales Trip for Affiliated Distributors Inc.

Having visited Detroit, Denver, Omaha, Kansas City, Dallas, and other cities in the middle West and South, Lester Scott Jr., sales manager for Affiliated Distributors, Inc., has just returned to New York where he has been over the manner in which “Burn ’Em Up Barnes” is being received. He states that while business in certain sections is not overly brisk, the success of this Johnny Hines feature shows that motion picture lovers will attend theatres showing photoplays that have clever acting combined with a clean and logical story. Mr. Scott particularly referred to the improvement of conditions in the South where both cotton and tobacco are now bringing better prices and where he would predict a wonderful field for good photoplays.

Scott announces that “Burn ’Em Up Barnes” will shortly be shown in New York territory and judging from the manner in which it has been received in other sections he is confident that it will be unusually successful here.

Levinson Finds Conditions Good

Jesse A. Levinson, 1600 Broadway, distributing Pola Negri in “The Polish Dancer,” reports that he finds the State Right market in a healthy state, with conditions constantly improving. “The fact that I am fortunate in a position to offer the nationally acclaimed Pola Negri in ‘The Polish Dancer,’ has been particularly gratifying, and judging from the amount of territory closed in the past month, makes me feel that State Right buyers are in a receptive mood for reel box-office product at a right price.”

Hirsh Has Fine Animal Pictures

Nathan Hirsh, president of the Aywon Film Corporation, announces a series of four five-reel jungle pictures, said to feature the largest and finest collection of trained wild animals in the world, with romantic and interest-sustaining stories. These pictures are not a serial, each being complete in itself. The first is “A Master of Beasts” and the second, “A Night of Terror in the Menagerie.”

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In the Independent Field

"Shadows of Conscience" to Have Fine Exploitation Accessories

The wide possibilities suggested by the title as well as the character of "Shadows of Conscience" have enabled Russell Productions to prepare a unique exploitation and advertising campaign.

In selecting the main exploitation theme, Mr. Russell was confronted by a difficulty. The title is of such a nature that there are many opportunities for appealing to the imagination. It savors strongly of the weird, the fantastic. But, in order not to lose sight of the important consideration that the story is intensely human and not "extreme" in any way the exploitation material has been devised so that the public and trade will get the proper impression that the subject is adapted from a simple, clean and understandable story. There is nothing to frighten the feminine instinct nor those adverse to anything fantastically mysterious.

In the preparation of the lithographs close proximity to the action of the play has been adhered to. Reproduced from the actual scene, they reflect the tone of the picture and the action of the play, with the exception of a one-sheet which lends a little atmosphere to the "science-stricken" apparition. The complete line of "paper" consists of one 24-sheet, one 6, two styles of 3's and two styles of 1 sheets in five and six colors.

The scene stills are of a large and varied assortment. From these, colored lobby cards have been prepared in three different sizes. An elaborate press book, the cover of which when opened, will be broadside 24x36, is now being compiled. The broad-side will be four colors on one side and two colors on the other, printed the offset method.

The press sheet contains newspaper stories, advance notices, reviews, exploitation suggestions and reproductions of newspaper cuts, and will be printed on news-print stock in sixteen pages. A trade paper advertising schedule has been arranged so that the subject will be continually publicized during the entire campaign by the owners to the territorial rights in all sections.

Says Chic Sale's Vaudeville Success Will Help Exhibitors

Exceptional Pictures Corporation is confident that the flattering reception accorded to Charles "Chic" Sale on his vaudeville tour of the country will result in his jumping to the position of picture stars on the public showing of "His Nibs."

Recently, Mr. Sale was interviewed in Cleveland for the Plain Dealer and in his article headed, "Chic Sale Describes His First Acting for Camera," the writer tells how, in his dressing room, the star played practically "His Nibs" entire, portraying the seven characters, and describing the locales and titles of the pictures. He explained that Mr. Sale made this picture during the summer and for a long time he had a photo-play in mind, having prepared the script. He explains that the characters are "His Nibs," about eighty, the proprietor of a picture palace in a small town; his son, stage manager and marbel player; the "village hard-boiled," the editor of the Weekly Bee and self-appointed "godfather" of the town; the "suckers" and the "men who laugh at him;" the hero of a fight for fortune and a girl.

The article then explains that most of the action takes place in the picture palace and a considerable portion is a picture within a picture, and that Mr. Sale wears no make-ups before the camera, explaining that his excellent work is because he loves his characters and actually lives them.

The writer then refers to the fact that Mr. Sale spent his boyhood in the country and small towns where he came to know the characters he now portrays, also that Mr. Sale has written another script and has rights to Irvin Cobb's "The Smart Alec," but that neither will be used for the second film.

"It would be impossible for me to play an old man if I did not know him, love him and live him," explained Mr. Sale. "If I were out of sympathy with him, I would unconsciously be laughing at him, that is, I would not draw a faithful picture." Mr. Sale explained that the same was true of his other characterizations.

Exceptional calls attention to the various lady exhibitor of such articles as this, indicating the interest already displayed in this picture outside of motion picture circles.

Backer Outlines Policy of New Producer-Distributor Combine

The Amalgamated Producing Company, Inc., of which G. M. Anderson is the supervising director, and East Coast Productions, Inc., of which Franklyn E. Backer is the active head, united their efforts because they had worked out a method of production and distributing which makes the position of independent exchanges, is the statement of Mr. Backer in announcing the policy of the new combination.

"All interested in both companies are active motion picture people who know from long experience that the two things most necessary to the successful making and marketing of pictures are efficiency and success with real stars and efficient exchanges, run by men financially astute in their own exchange, who realize that producers must get results from the booking of their productions if they are to continue to deliver worth-while box-office attractions. With these points in mind we produced three big features with several stars in each. This brought us to our second stage, which, with three pictures to show we are now entering. With this comes the necessity of making a careful selection of the exchange in each territory with which we are to trust the fate of our product."

It is the problem of making the best selections that we are now working out and we fully expect to have every territory in the United States covered within thirty days with all prints and advertising matter of our first three pictures ready and waiting for them at regular monthly intervals. Several of these exchanges are now closed or are merely waiting upon the signing of the papers.

"Good business, as we see it, is all a question of good pictures of sufficient drawing power to demand the attention of the exhibitors, and honesty and business-like handling of these pictures."

Big Booking

"Heedless Moths," featuring Audrey Munson, has been booked over the entire Fox circuit by Ella Photographs, Inc., New York.

Big English Deal by Sacred Films

Prior to sailing for Europe on the fifteenth, Raymond Wells, of Sacred Films, Inc., signed a contract with Hy Winnick and Tom Davie, of the London Films, Ltd., London, whereby this concern has the exclusive distribution of the Bible pictures in London for five years.

The advance payments, it is stated, will exceed $400,000, and is reputed to be one of the largest short subject contracts negotiated in recent years.

Mr. Winnick, upon signing with Wells, cable his managers to take immediate action to the trade and the press, as Mr. Wells carries with him the foreign negative. According to Mr. Winnick's partner, Tom Davies, a separate organization will be formed for the exploitation of the Bible Narratives, and will be known as The Sacred Films, Ltd., of London.

Wells, while here, together with Larry Wein- garden, field representative of the Sacred Films, closed a contract with the De Luxe Films of Philadelphia. Wells expects to be gone about five weeks, during which time he will shoot scenes abroad for the forthcoming Biblical Narratives. Wein-garten has left for Los Angeles and the studio at Burbank.

Fannie Ward Star of Another Joan Film

Joan Film Sales Corporation announces the early release of the second Fannie Ward picture, "The Hardest Way," one of the last cinema dramas in which this popular star has appeared.

The story, a problem play, is by the celebrated French author and dramatist Henry Kistemaecker.

A cast of capable players includes well-known continental stars, among whom are M. Signoret, M. Regnard, Howard Stanton, Rex McDougall and others.

Novel Booklet Issued by Arrow

Arrow Film Corporation has come forward with an excellent exploitation idea which should be of assistance to independent exchanges in handling the Jack Hoxie pictures. Mr. Hoxie recently completed a whirlwind tour of the country visiting the principal cities and received a large volume of publicity in the daily press.

Arrow has prepared a booklet titled "The Proof," in which is included photographic reproductions of newspaper articles dealing with Hoxie's trip, showing in concrete form the great amount of space accorded to him by the daily press, together with photographs of the crowds.
George Ade to Work in Lasky Studio on Story for Meighan

The latest famous author to join the ranks of writers who are now working for Paramount Pictures is George Ade, noted author of "Fables in Slang" and a long list of plays.

Converted to the possibilities of motion pictures by Thomas Meighan, who is one of Ade's closest friends, the Hoosier author arrived in Hollywood this week prepared to begin work immediately on the script of "Our Leading Citizen," his first original story of Paramount. Thomas Meighan will star in the picture, Mr. Ade having written "Our Leading Citizen" especially as a Meighan vehicle. In preparing the story for the screen Mr. Ade will work with Frank E. Woods, chief supervising director, and Waldemar Young, Paramount scenario director.

The conversion of Mr. Ade to the screen is a direct result of his close friendship with Mr. Meighan. Mr. Meighan played the lead in Ade's "The College Widow" on the stage for two years, and was also leading juvenile with William H. Crane in Ade's play, "Father and the Boys." The friendship began in this way has continued, the Paramount star and the author attending World Series games and big football contests together and in other ways keeping in close touch with each other. Last summer when Mr. Meighan was on his way from New York back to Hollywood, he stopped off at Ade's farm at Brook, Ind., and spent a week with him.

Pathe Obtains "Power Within"; Said to Resemble "Miracle Man"

A feature picture called "The Power Within" and made by Producer-Achievement Films, Inc., has been accepted by Pathé for release in the near future. The picture is said to reveal qualities similar to those which gave "The Miracle Man" its remarkable hold on the emotions of screen patrons. It is explained that the spiritual element which largely actuates the central figure in this photodrama and enables him to win a signal victory over his entirely selfish and subtle enemy, enhances rather than diminishes, the force of a story of intensely human quality.

To make pictures of this general character—that is, with a confessed moral purpose underlying dramas of human activities and passions—is declared to be a fundamental consideration in the organization of the Producer-Achievement Films, Inc., a Philadelphia concern whose officers are Gilbert F. Gabie, president; Harry C. Carr, vice-president, and Thomas R. Powell, secretary and treasurer.

Saxon Kling in David Belasco Play

"Dramatic" is the word for Saxon Kling, who has just completed playing the leading role in S. E. V. Taylor's feature, "The Land of Heart's Desire," and opened in the spoken drama Monday, November 1, at Baltimore, under David Belasco's direction in "Kiki," where he supports Leonore Ulric.

Mr. Kling, who has played leading screen roles with Alice Brady, Gladys Hulette and several other Belasco productions, is a cousin of Mrs. Warren G. Harding, and will undoubtedly have the unique distinction of making up a stage premiere in the new production, at the National Theatre, Washington, before the Motion Picture Box, as well as a screen premiere with a White House showing of the picture play. He has appeared in other comedy and dramatic work on the stage as leading man for Ruth Chatterton in "The Comet," "Out of the Kitchen," in "Youth," "Shavings," "Bab" and with "Kiki" on Broadway once more on November 28.

"Penrod" Is Nearly Ready for First National Distribution

Marshall Neilan's picturization of Booth Tarkington's "Penrod," with Wesley Barry in the titular role, is now nearing completion at the Hollywood studios and will be delivered to Associated First National Pictures for distribution within the next month.

Backed by seven years of popularity with the American public, this subject is the most famous of all known story ever screened by Mr. Neilan, it is said. Because of the nation's popularity of the story plus that of Marshall Neilan, Wesley Barry and others connected with the production of the picture, it is said to be readily apparent that "Penrod" should prove the biggest box-office attraction yet offered by the Neilan organization.

In collaboration with Frank O'Connor, Mr. Neilan is endeavoring to make this film his greatest directorial achievement, with the belief that the story holds greater possibilities for the director in creating the kind of entertainment that is and has been proved, sure-fire with the American public.

Selznick Picture Soon for Release

The third of the Constable Talma
groups by the Select Pictures Corporation is scheduled for release November 20. The production is "A Pair of Silk Stockings." The picture is Selznick's version of the Cyril Harcourt stage success scenarized by Edith M. Kennedy. At the time of its translation to the silver sheet, what was then a record price, was paid for the play rights.

Wonderful Sets and Novel Chase in Larry Semon's Newest Comedy

Larry Semon, Vitagraph comedian, has discovered a protege of whom he expects great things. This newcomer to pictures is Betty Young. Miss Young has appeared with girl revues in some of the most amusement gardens in the country. The Vitagraph comedian announces that he will use his finds to do hits with him in the same case. During a part of the picture Larry assumes the role of a prop boy. Then again he will play the part of a home brew bound.

In one of the acts shown during the progress of the picture, forty girls and the leading lady will appear in a big girl revue. There are eight specialty dances in this act and Larry doesn't overlook the opportunity of appearing in this ballet. Another ballet dancer will be Frank Alexander, frequently seen as the heavy in Larry Semon comedies. Alexander weighs well over 350 pounds.

Several weeks have been consumed at the Vitagraph studio in the erection of a huge theatre interior upon which the stage features with the new comedy are being formed. This theatre set requires two fat stages, one for the auditorium.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!
United Artists Receiving Praise from All Sections of the Country on George Arliss in "Disraeli"

From all sections comes praise from the exhibitor for George Arliss' film production, "Disraeli," a United Artists release. Henry M. Hobart, president of Distinctive Productions, Inc., producers of the George Arliss photoplays, announces the receipt of many letters from exhibitors which clearly indicate that the sweeping success of "Disraeli" in the big first run houses is being duplicated in the smaller theatres. Some of the letters follow:

"I consider 'Disraeli,' as produced by you, with George Arliss in the role he made so famous on the stage, to be one of the superlative achievements in the art of motion picture production. I do not believe Mr. Arliss' acting before the camera has been equalled in fineness or power by any actor, and the beauty of the production splendidly supports his masterful portrayal of the Prime Minister. The patrons were delighted with the picture, and it was a keen pleasure to stand in the lobby and hear them praise the picture as they left."—Irwin Wheeler, the Auditorium, Mamaroneck, N. Y.

Many Comments Received

"Comments received on the 'Disraeli' production were more complimentary than on any one play that have presented in the last year."—T. L. Little, proprietor and manager, Majestic Theatre, Camden, S. C.

"Disraeli" is in a class by itself. Shown here last month, under unfavorable conditions on account of the closing of the summer season, this picture and star drew many patrons who ordinarily never attended the theatre. The praise by those, and by many regular patrons, of the wonderful acting by George Arliss, and the beauty of this most gorgeous production, was most gratifying. I can only repeat that 'Disraeli' is in a class by itself."—Sam E. Bleye, Garden Theatre, Southampton, L. I.

"We presented 'Disraeli' at the Plaza Theatre, and it is a pleasure to say that the production gave complete satisfaction from every angle.

Holland to Produce Four Films for Arthur S. Kane Productions

The Nationale Filmfabriek of Bloemendaal, Holland, is to make four big features for Arthur S. Kane Productions under the direction of Philip Van Loan. Hendrik B. Robbers is president of the organization, which is backed by unlimited capital and made under the auspices of the Holland Government, so as to put Holland on the map as a producing center for motion pictures.

Mr. Robbers came directly from Dutch-East Indian Colonies and has brought with him 150,000 feet of film taken in the interiors of Sumatra, Java, Borneo and Celebes. He also brought with him several reels of operations performed on women by the greatest professors in Europe, which will be made a gift to the universities in the United States.

Actual scenes of cannibal feasts, death feasts and marriage feasts of the different tribes in East India have been truthfully photographed. The Netherland Government has at present over two million feet of film and several American companies are making off with these films. But it was to the Dramus Productions, Inc., that the Nationale Filmfabriek turned.

The pictures are at present being cut and titled. Mr. Van Loan will leave with an entire American unit for Holland within a few weeks. He will work with him the known American actresses and actors, two cameramen and other experts.

It is a production that reflects credit on the producer as well as the theatre presenting it!"—Leo Brecher, Plaza Theatre, Madison avenue and Fifty-ninth street, New York City.

WEST DELIGHTFUL PICTURE

"Disraeli" was very well received here and enjoyed by all with whom I came in contact, or from whom I heard indirectly."—D. J. Shepherd, managing director, Paramount Theatre, Newark, N. J.

"I consider 'Disraeli' a most delightful picture, and wonderfully well done, with Mr. Arliss at his best. Played it three days to very satisfactory business. The comments from my patrons were very favorable. Since they have recommended it to several other exhibitors."—W. W. Young, Ridgewood Playhouse Company, Ridge-wood, N. Y.

"The George Arliss production, 'Disraeli,' is certainly a fine production and drew a crowded house. It was the best picture for acting we have shown for a long time. Several who saw the picture said it went far beyond anything that has been attempted.-F. W. Marshall, York Village Fire Department, York Village, Maine.

"Good Feature"

"The staging of 'Disraeli' is very good, the acting is superb, the story is good; and it is an all around good feature."—H. B. Lepkowitz, Fox's Foley Theatre, Deboisreville street, Bklyn, N. Y.

"Of all the big productions played at this theatre no picture received so much praise as 'Disraeli.' Everyone of the same opinion—that it was the best picture ever witnessed, both from the point of acting, which was remarkable, and for the story, which was perfectly directed. More pictures like 'Disraeli' could be of great benefit to the industry."—Benjamin Apple, American Theatre, Troy, N. Y.

"The Commuter"

First Moran Century Film

Fred Hibbard has just finished directing Lee Moran's first Century Comedy entitled "The Commuter." Moran is supported by Blanch Payson, the six foot four heroine, and carefully picked company including Bud Jamison and Bertie Burckett. "As its title indicates, The Com- muter" exploits the sorrows and joys of those who must catch the 5:15 with their bundles and babies, but speak to complete disaster a subway set has been built, an imitation of the real thing in New York, and thrills and laughs in many scenes is where Moran gets packed by the guard into a crowded car with the most approved rush hour methods.

Payson Has Wife Role

Blanch Payson, well known as the leading woman of nearly every comedy in the screen, plays the part of Lee, a nagging wife, with a wallop that even he fears. The last straw is added when the train brings more company than the suburban house has beds and when the roof begins to leak a little more than the houseman and does really clever work in this picture.

Shirley Mason to Star in "Jackie"

Shirley Mason, the Fox star, will make her appearance late in November in a romance written by Countess Harrynska and directed by Jack Conway. The film takes its title, "Jackie," from the name of a little waltz whose rise to fame as a dancer is the subject of this interesting story.

Ruth Roland Serial Exchanges, Is Highly Praised

Prints of the first three episodes of Ruth Roland's new serial, "White Eagle," have been received by each of thirty-three Pathe branch offices, and already trade showings are being conducted in the various centers.

Early returns from different sections indicate another serial triumph for Miss Roland. "White Eagle," produced by Charles Hutchinson in "Hurricane Hunt," this verdict is based on the judgment of exhibitors who have seen the first episode of "White Eagle" and have placed themselves on record as to its merit. Frank Valli, owner of the East End Theatre, New York City, enthusiastically gathers "White Eagle," as a successor to "Hurricane Hunt," writing the New York office as follows: "I consider "White Eagle" as re-screened, even better than "Hurricane Hunt," which is going some."

One of the shrewdest exhibitors in Chicago West is A. K. Moore, manager of the World in Motion Theatre, Kansas City, and his opinion is as follows: "White Eagle" is even greater than "Hands Up" and "Hurricane Hunt. Looks like another big success for Pathé."

F. E. Wolcott, manager of the Majestic, Racine, Wis., whose long experience with serials qualifies him to express an authoritative opinion, has just expressed his opinion of the first three episodes of the Ruth Ro-oland serial, "White Eagle." It is sure a world beater. Daring performances of Ruth Roland unexcelled. Photography 100 per cent. and settings magnificent. Would do credit to feature product. Western Indian atmosphere important to please the public, both adults and juveniles. Every wise exhibitor should book it to fortify himself against a long winter."

"White Eagle" is not slated for release until January 1, so that the opinions quoted augur well for its great success.

Exhibitors Like Allan Dwan Film

"The Sin of Martha Queed," Allan Dwan's new independent photoplays released by Associated Exhibitors on November 6, has, it is said, won the approval of exhibitors wherever it has been shown.

It is said that, in addition to the name of Allan Dwan, the lineup of stars and the production accounts for much of its popularity with the public. These include Mary Thurman, Niles Welch, Joseph Dowling, Frank Campeau, Eugene Boisser, George Hackathorne and Frankie Lee.
“What Do Men Want?” Opens at Lyric and Is Praised by Daily Newspapers

After the opening at the Lyric Theatre on Sunday, November 11, of “What Do Men Want?” the Wid Gunning organization reports exhibitors and fans are in agreement on the fact that Lois Weber had added another clean-up picture to her list of successes.

Following “The Three Musketeers” at the Lyric Theatre, the Wid Gunning special opened to big patronage in the afternoon and Lois Weber’s name and the unusual title are said to have carried the feature forward into packed houses on Monday despite a drizzling rain. The title was taken advantage of in the advertising campaign preceding the big opening and the majority of material used is of the sort that can be adapted to any community.

Window cards in various sizes were used along Broadway, which is claimed to be the hardest thoroughfare in the world to use for advertising purposes. Close to 100 hand-dashers and stores of allied interest had cards concerning “What Do Men Want?” while in the neighborhood of 42nd Street and Broadway, entire window displays were built around the title. The small window card which formed the center of these displays will be available at all Wid Gunning offices. An attractive two color window sticker selling the title, “What Do Men Want?” in Lois Weber’s picture, together with an invitation “Walk In, We Have It” found a place in the doors of hundreds of stores.

Another advertising aid was a counter-cut-out also selling the title. The Wid Gunning organization established a precedent opening “What Do Men Want?” to the general public just as any first-run theatre would have to. The doors were scheduled to open at 2:00 o’clock, but long before that time the crowd that had gathered in the lobby made it necessary to start things going.

The reviewers of the New York dailies were quick to grasp the message of Lois Weber’s latest special and its appeal to women. Joseph Mulvaney, writing in the New York American, did the unusual heard of thing of giving the picture review a two column heading which declared “What Do Men Want?” a film of powerful mass appeal.” Mr. Mulvaney declared: “Miss Weber has taken a simple theme—domestic tragedy—and developed it into a drama of triple interest, each phase overlapping the other without obscuring the dominant figures. The plot moves onward, seemingly of its own volition, with Fate, ever present, never seen, marking each in turn and from each in turn exacting the penalty.

“Humor flashes through it, here and there, and Miss Weber has drawn almost a score of types remarkably true to life. Clare Windsor as the heroine is altogether appealing.”

New York Times says: “Lois Weber’s knack of making moving pictures with the spark of life in them is again evident in her latest production, ‘What Do Men Want?’” She also seems able to select a cast of players capable of approaching some scenes with an intuitive interpretation of their roles, and her cameraman, has the ability to obtain good photographic results.”

“Our critic writes: Miss Weber’s picture is immensely interesting, garnished by the little feminine touches.” Miss Windsor is so lovely, like a flower on a tall stem that you are fearfully put out with Mr. Gunning for not taking due note of her charms. His plot is such that of the other members of the cast is excellent and honest.”

New York Tribune: “Miss Weber acts on with her usual veracity. She never has any ‘big moments’ in her pictures, and her people act just as they do in real life. Mr. Windsor has appeal to my mind, as beautiful as any actress on the screen, and there is a Lady Clara Vere de Vere look about her that is charming. Frank Glendon is attractive as the restless hero, but we especially liked the George Hackathorne, the quiet brother, and Edith Kessler, as the unfortunate Bertha.”

Morning Telegraph: “With a Daily News from Bernard Shaw’s ‘Heartbreak House,’ Miss Weber goes further in that she works out a solution for the problem of marital restlessness which so far in films ends disastrously. It is a very sincere picture done with remarkable fidelity to detail. The cast is excellent and the photography especially fine.”

Evening Telegram: “Lois Weber, in her latest film, ‘What Do Men Want?’ at the Lyric Theatre presents a clean-cut story in an absorbing way, and discloses hints of Muriel Houston’s talent, in her representation of the narrow spirit, the cruel prejudices and the blind passion that dominates average communities. The film is admirably made under Miss Weber’s personal direction. There are charming pictures of home life and graphic scenes showing some adverse influences that are spread around young people in the unfettered life of today. The sets are noteworthy and are especially numerous in the latter part of the film.”

Evening Journal: “Benard Shaw asked the question first in ‘Heartbreak House,’ and Mary Roberts Rinehart repeated it in ‘Dangerous Days,’ but Lois Weber, in her new picture at the Lyric goes further and offers an answer. She does not confine herself to generalities either.”

Evening World: “The bright particular spots, as far as newness goes, are at the Lyric, where the realistic drama, ‘What Do Men Want?’ was given an auspicious start.”

Mary Carr Leaves on Ten Day Tour

Mary Carr, who achieved fame by her portrayal of the mother in “Over the Hill,” the Fox special production, left New York last Sunday as the result of an insistent demand for her personal appearance in theaters in Chicago, Milwaukee, Cincinnati and Pittsburgh.

To Divide Time

Her tour will last ten days, during which time her will be equally divided among the four cities. In Chicago, Mrs. Carr participates in the Armistice Day parade, costumed as the Red Cross “Greatest Mother of Them All.” It is significant that Alfred Cheney Johnston, the famous art-photographer, made one of her series of nine Carr photographs including famous women in American history.

London Paper Praises Semon

Larry Semon, the Vitagraph comedian, is said to be very popular in Great Britain. The Film Review and Moving Picture News of London, in its review of “The Bell Hop,” the London publication says in part: “A fact bearing this title was shown to the trade and when it has been added that the chief part in it is taken by Larry Semon, enough has been said to indicate that it contains half-an-hour of uproarious mirth that is calculated to convince audiences wherever it is shown. It is one string of laughable episodes that follow so quickly on each other’s heels that one has barely got over laughing at one before another comes along.”

Going Ahead

Of the work of Larry Semon personally the same publication said: “Larry Semon is gradually, not one tune less surely, cutting out a niche entirely of his own in the film world, and he looks like making a strong bid for the position of the world’s premier comedian. His foiling is so deliciously inconsequential and his points are gained with such an utterly apparent lack of deport that one goes by a sort of natural progression from a smile to a grin, from a grin to a guffaw and finally to a roar.”

SHIRLEY MASON

Who is starred in William Fox production, “Jackie”

Are the only ones who are not interested in screen news.

The World’s greatest news reel is issued every Thursday and Sunday.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!
**“The Sheik” Played in One Week at New York Rivoli and Rialto Theatres to 112,625 People**

A total of 112,625 people saw George Melford’s production, “The Sheik,” at the Rivoli and Rialto Theatres last week. The picture had its premiere simultaneously at those two houses, according to a statement from Paramount.

This box office performance for both houses for a single production, held by Cecil B. DeMille’s “The Affairs of Anatol,” by 14,912. The record for the Rivoli for “The Sheik” is held by “Deception”—54,254. The paid attendance at the Rivoli for “The Sheik” was 52,721. The Affairs, at a Better record for the Rialto—53,829. “The Sheik” broke that record by more than six thousand, playing to 59,904. Just how many more people saw “The Sheik” in a single week at only two theatres is set forth by Paramount in a few comparisons. It is equal to the entire population of a city as large as Albany, Trenton or Salt Lake City.

The enormous crowd that saw the Dempsey-Carpenter fight at Boyle’s Thirty Acres in Jersey City—an event that received greater publicity than any other in the history of sport—numbered approximately 90,000. That is 22,625 short of “The Sheik.”

About 75,000 people crowded the Yale Bowl to see the annual football game between Yale and Princeton Saturday. The Sheik’s crowds exceeded that one by 37,625, and would have required a Bowl 50 per cent larger.

The first three games of the World Series at the Polo Grounds registered an attendance of 105,403.

“The Sheik” beat that figure by 7,222.

Lined up in single file, three feet apart, these “Sheik” fans would form a line more than sixty-four miles long. And if this human line were to start North from a point just inside the northern border of Connecticut, the leader would cross the entire State of Massachusetts and penetrate nearly fifteen miles into Vermont before the last man standing of Connecticut.

“This record,” concludes the Paramount statement, “has never been equaled in a single city, in all the history of entertainment.”

**Pathe News Shows Various Events**

Current issues of Pathe News, now being displayed in many leading events here and abroad, it is said. The large cities of the U.S. are pictured acclaiming Marshal Foch and Generals Jacques, Diaz and Pershing.

New York City welcomes the arrival for the Arms Parley of Prem- ered by his handsome Veterans, while. At Portsmouth, England, the Prince of Wales is pictured boarding the warship “Renown” for his voyage and pension of 200,000. The ship’s voyage is steams away, Nelson’s old flagtop, “Victory,” flies a farewell salute.

At Chalon, France, honors are paid to the men of U.S. whose body is conveyed to the “Olympia” to be brought home to his native land. Japan’s first woman, Goro, aged 20, brings to the U.S. a 100-yard peti- tion signed by Japanese women asking that she be put to wars. In Peking, China—welcomes Major-General Leonard Wood. In Berlin is shown an example of how Germany’s vast stage of 200,000 “Rapphants” are cared for in government quarters.

**Ralph Ince to Direct O’Brien**

The next Eugene O’Brien picture, “Channing, of the Northwest,” is about to go into production. Vice-president Myron Selznick has asked Mr. Ince to direct it. It is a story of the rough outdoors just beyond the American-Canadian border and was written by John Willard.

**Los Angeles Paper Gives High Praise to “Our Mutual Friend”**

What is considered by the Wid Gunning organization the most un- pronounced screen view of a novel has been given by the “London” picture adaptation from a novel appeared in a recent issue of the Los Angeles Times. Frederic North, for feature writer, is asked about the forthcoming Wid Gunning special, “Our Mutual Friend,” de- voted nearly a column to the subject. He is quoted as saying: “The picture is not only a tremendous engagement at Clune’s Broadway. Mr. Shorey, in his special article, declared in part:”

“Silas Wegg and his ‘saw and harriers,’ Noddy Bozin, the Golden Dustman with his suddenly acquired and beautiful and captivating Bella Willow are living again at Clune’s Broadway this week. These followers of Dickens who have not seen the picture, are spoken of as the most enjoyable of blondes in motion pictures, in her portrayal of the daughter of patient Rumsey. Willow, they have met a treat and a rare one, and it is possible to see a liter- ary classic so faithfully reproduced on the screen as is done in ours, ‘Our Mutual Friend,’ Dickens’ last completed novel.”

“Expecting the worst, in that Dickens’ works seems more suitable to the stage than to the screen, I was delighted to see our version, that had not the misfortune of the two other attempts, no attempt to make the picture better than the novel. The most Dickens critic could make no objection.”

This treat for the lovers of Dickens will carry away a lasting impression of the play, second only to the impressions of the novel.

Although there is a star, the play is built around the book.

**Hammons Praises Moffatt’s Work**

Through the nerve and fast work of A. S. Hammons, cameraman representative of Educational’s Kino- tome, in this special presents this week what are said to be exclusive pictures of Sacco and Vanzetti, the anarchists under sentence of death for murder, whose case has aroused radicals all over the world. Moffatt went to the Norfolk County jail in Dedham, Mass., where the prisoners are seeking a new trial, and got some excellent exclusive shots of these men despite threats by anarchists who tried to get their pictures.

“This is a fine example of how scenes that the Kino- tome staff is co-operating with Capt. Baynes in his campaign to make Kinoscope the best news reel on the fact that the Ethel Hammons, president of Educational.”

**Growth of Realart Studios**

Reflects Optimism of Officials

Anything that will strike an optimis- tic note is particularly welcome these days when the trend of thought is somewhat in the opposite direc- tion. To merely talk optimism does no particular good especially when conditions do not fully sub- stantiate the verbal persiflage. But "actions speak louder than words," as the old proverb goes, and the recent development of the Realart West Coast studios, during a period which has been universally recog- nized as a depression period, has especial significance and is worthy of note.

"Realart," we are told, resembles the ostrich which sticks its head in the sand believing itself safe from surrounding forces merely because it cannot see them. General Manager J. S. Woody, “We have recog- nized the fact that conditions have been subnormal, but we have not been so foolish as to believe that business will not again return to normalcy. Nor do I wish to de- tract the value of talking optimism. I believe it is necessary and believe that business will not again return to normalcy. Nor do I wish to de- tract the value of talking optimism. I believe it is necessary and..."

**Metro Buys “Hate”**

While Alice Lake is enact- ing the early scenes of her latest special production at the Metro studios in Hollywood, a picture entitled "Kisses," announced as made that Metro has bought a new story for her. It is "Hate," a short-story by Wadsworth Camp, published originally in a magazine of national circula- tion.
**Ince Staff Plan Widest Possible Exploitation on “Hail the Woman”**

“Hail the Woman” will be proclaimed in every city and hamlet of the world through the most far-reaching campaign of publicity and exploitation ever undertaken by the publicity staff of the Thomas H. Ince studios.

The campaign will be conducted "direct from the studio" through various departments and has been mapped out to arouse the most widespread public interest in the production.

The campaign will be supplemented with a broadside from the publicity offices of Associated First National Pictures, Inc., through which the forthcoming Thomas H. Ince special will be distributed. Built as it is on a theme of American life and dealing with the progress of American womanhood, "Hail the Woman" is certain to create widespread public interest and comment. It has been predicted by Mr. Ince that no picture released in the last year will cause more word-of-mouth advertising than "Hail the Woman," and the problems that it attacks will stir wide comment by the public press.

No Jazz in Campaign

There is little jazz in the campaign as outlined and under way. The picture's deep human problems and stirring dramatic situations lend themselves to a different sort of campaign. Every phase of the campaign has been built to cause constructive interest in the picture among all classes of people and create a desire to see the production itself.

One phase of the campaign is designed to create editorial comment by big newspapers, another is sure to get space in the women's pages of the press, another appeals to the newsmen of magazines and newspapers.

In addition to the various angles of newspaper publicity which the picture will receive, the campaign will conduct a campaign aimed directly to interest the leading club women, educators and civic leaders in the community of the country in the forthcoming release.

**Beautiful Campaign Book**

From the studios there has already been issued a beautiful sixteen page campaign book designed for the use of the exhibitor and it is to be followed by a special edition of Silver Sheet, the exhibitor-organ of the Thomas H. Ince studios designed exclusively to "Hail the Woman."

Every department of the campaign has been laid out to direct interest among the exhibitor patrons and to help the exhibitor himself build record patronage with "Hail the Woman."

Thomas H. Ince has proved himself, through his career as a motion picture producer, a keen judge of box office values. For months he has worked on "Hail the Woman" and his confidence in the picture is based in a big way by the motion picture public has grown as the production has neared completion. All the advertising literature issued on "Hail the Woman" bears the producer's personal endorsement of the picture's wide appeal.

In addition to the dramatic and story lines which will be the backbone of the campaign, a big drive will be made on the star players who appear in the production—Florence Vidor, Madge Bellamy, Lloyd Hughes, Tully Marshall, Theodore Roberts, Charles Merivale, Gertrude Clare and Edward Martindel. The players are being exploited as the most unusual cast of popular screen favorites which ever appeared in a motion picture.

The campaign, in all its phases, will be bigger and more effective than the campaign conducted on "Lying Lips," the Ince drama which was released earlier in the year.

**Metro’s “Conquering Power” Breaks Loew Theatre Records**

The thirty-seven Loew motion picture theatres in Greater New York did, in the aggregate, the biggest business in their history last week by the simultaneous showing of "The Conquering Power," the Rex Ingram production for Metro that succeeded "The Four Horsemen of the Apocalypse."

The smashing success of the picture in the big test of its box office power at the Loew theatres, is said to bear out Rex Ingram's contention that the public has been educated in motion pictures far beyond photo-plays that are simply sensational. The story, adapted by June Mathis from the Balzac masterpiece, "Eugenie Grandet," is said to be essentially different from that of the average run of pictures. It does not rely for its effect upon trick situations and manufactured thrills, but strikes a deep human note of universal appeal, it is reported. The quick-action power of the intensely dramatic tale has proved as effective as "The Four Horsemen" in drawing the crowds.

The National Board of Review has selected the picture as the most notable achievement in American production. The Evening Post said: The Tonal shadings of its photography seem equivalent to the elusive qualities of sensuous music, and Mr. Ingram's groups fall and dissolve and fall again into pictures so well composed that one regrets the necessity for continuous movement."

The New York Times: "There is no space to comment on the plentiful excellencies of the film. It is really one of the best pictures that has come to Broadway. The Globe: "A film masterpiece, composed, directed and lighted with sympathy and charm." "The Mail: "Magnificent, a masterpiece, a" sign of every page carrying the Hylan advertising copy. The real value of the stunt lay in the fact that more than 5,000,000 copies of the rotogravure supplement were distributed all over Greater New York the day before the election and on Election Day. A large number of Hylan workers were distributing the paper in the envelopes of the Business Men's League for New York on Broadway in front of the Criterion Theatre.

**Capitol Theatre Books Goldwyn's “Poverty of Riches”**

Goldwyn's newest, biggest five year feature ready for release, "Poverty of Riches," will receive its first booking at the Capitol Theatre, New York, the week beginning Sunday, November 20.

This is the photo-play that Goldwyn has been ranking right along with "The Old Nest," "Dangerous Curve Ahead" and "Doubling for Romeo" as its four big fifth year productions so far ready for distribution. It was directed by Reginald Barker and was adapted from Leroy Scott's story of "The Mother."

The cast is one of the best, says Goldwyn, that it has ever engaged for any photoplay, Leatrice Joy, Richard Dix, John Bowers, Louise Lovely, Irene Rich, DeWitt C. Jennings, John Costar and Dave Winter have the leading roles.

The story, it is claimed, is one of the most unusual and dramatic ever employed in a motion picture. It deals with the desire of a wife, in whom the instinct of motherhood is strongly implanted, to bear children, and the frustration of the desire through her husband's ambition for great social and financial success before they have children. Just as his ambitions have been gratified and he has told his wife that now they can go ahead and have children she is so injured in an automobile wreck that motherhood is forever denied her.

**Paramount Tie-Up Reaches 3,000,000 in New York City**

One of the timeliest and most profitable tie-ups put over in a long time is that engineered by the Paramount publicity department in hooking up the New York showing of Forever," or "Peter Ibbetson," as it is known in New York, with the New York City election.

Learning that the campaign managers of Mayor Hylan planned to carry a full-page advertisement of their candidate in a Brooklyn newspaper, the Paramount publicity department arranged for a free layout of scenes from "Peter Ibbetson" and other Paramount pictures on the reverse side of the page carrying the Hylan advertising copy.

Without even looking into the matter, the Wise Man compares and then he books...
Universal and U. B. O. Meet to Discuss Presentation and Exploitation of 'Conflict'

An innovation in the presentation of super-pictures through exhibitor and, representatives of the Universal Film Manufacturing Company and the United Booking offices, following "Conflict" by Priscilla Dean's new Universal-Jewel, over the U. B. O. Circuit.

Upon the signing of the contract, which calls for some hundreds and twenty days' run of the Dean picture, B. S. Moss, high official of the U. O. D., and Harry M. Berman, general sales manager for Universal planned ways and means to assure every U. B. O. house manager complete instructions and co-operation in putting over "Conflict." Accordingly, a general conference was called at U. B. O. headquarters last Thursday, which was attended by each of the half-a-hundred managers of the U. B. O. Circuit, which includes the B. S. Moss and the F. W. Ayres offices in houses in and around New York City.

Mr. Moss, himself, presided, assisted by John T. Marshall, manager of B. F. Keith's New York houses, and Ed Hart, of the Proctor chain; Universal was repre

"Foolish Age" Sets Fast Pace

"The Foolish Age," Doris May's first starring vehicle under the auspices of R-C Pictures, has the distinction of having played every big key point in the United States within thirty days after its release date, October 18. This, according to Charles R. Rogers, general manager of distribution, places "The Foolish Age" among the most successful comedies in the industry, and establishes Doris May as a full-fledged star in her own right.

The popularity of Miss May is unquestioned," declared Mr. Rogers. "We have gauged it by the splendid volume of bookings on her first production under the R-C banner. Picture fans and theatre operators alike rate Miss May a free little girl as Miss May and the good, clean fun her comedies provide."

Harold Lloyd in 5,000 Theatres

Five thousand theatres, large and small, are playing the re-issues of Harold Lloyd's best single reel comedies, according to an announcement made this week by Pathé Exchange, Inc.

This big circulation, which is continuously increasing, has been made possible by the remarkable popularity of the young comedian, whose consistently good efforts have given him his position among screen comedians, it is said.

In "Stay Home"

Bartime Burket has been selected by George B. Baker for an important role in "Stay Home," his new production to be filmed by S-L Pictures for Metro with Gareag Hughes in the stellar role.

Arthur Carew Is a Prize Swordsman

Arthur Edmund Carew, who has arrived from the coast to do a few pictures in New York and who is drawing to the completion of his work in "Judge," the Edward Jose production to be the Vitagraph "special effort" of the year, is a swordsman of unique merit.

Carew's ability with the rapier and with the pistol, too, is that of a champion in his class. In "The Prodigal Judge" a realistic picture scene, Carew plays one of the principals—the colonel, Pentraz, and inasmuch as the Vaughan Kester novel forms the basis of this scene there is considerable excitement at the Brooklyn studio of Vitagraph in preparing for this role.

Carew really appears in a characterization which, in the screen version, is a combination of three factors, being merged by Director Jose as to make the continuity more forceful and direct. Carew's work has earned him the most favorable comment.

Windemier Now with Educational

Fred Windemier, who is well known for his directing many popular comedy stars, including Hank Mann, Mack Swain and others, is the newest addition to the big production staff making Mermaid Comedies for Educational. While Bob Kerr is directing scenes in the latest all-star Mermaid in which Little, Windemier is working at a different location on scenes in which Conley does not appear.

Clune Film Is Highly Commended

Concerning "The Girl from God's Country" recently released and produced by W. H. Clune, the critic of the Dallas Journal said: "Vell Shipman makes one thing clear—a man taking a chance means nothing in her young life." He also declared that the Clune film, in this special feature released through the W. Gummings offices, is "one of the rarest bits of filming that ever came from a movie studio."
Paramount's Multiple-Star Features Meet Exhibitor Approval, Says Kent

Paramount’s decision to put, from time to time, two or more of its foremost stars in the same production has proved the biggest kind of a success, according to the opinion expressed by Sidney R. Kent, general manager of distribution.

Already three of these productions have been shown to the public, Cecil B. DeMille’s "The Affairs of Anatol" has been released to first-run houses and George Melford’s production, "The Sheik," with Agnes Ayres and Rudolph Valentino, has played several pre-release engagements in the larger cities. The third, George Fitzmaurice’s production, "Forever," is now being presented in New York at the Criterion Theatre under its original title. "Peter Ibbetson," while a fourth, Sam Wood’s production, "Don’t Tell Everything!" is scheduled for release in December.

"Cecil B. DeMille’s "The Affairs of Anatol," with its twelve stars, has already made good our most extravagant predictions," said Mr. Kent. "The picture fortunately was released at a time when exhibitors for weeks had been starved for a hang-up, big box-office attraction. The resources of several producing units had been combined in this one big production, it was heavily advertised nationally and when the picture was delivered it was found to measure up to every expectation.

"Shown simultaneously during the week of initial release in more than 200 theatres, it set up a record in the box-offices of those theatres never before equaled. It is still smashing records for receipts wherever it is being shown, and when it runs its course I have no doubt that it will have proved the greatest success of any picture playing exclusively in motion pictures to date."

"The Melford production of Edith M. Hull’s novel, "The Sheik," has played a week simultaneously in the New York Rivoli and Rialto to a gross attendance exceeded only by "Anatol" at the same houses, and is being held for a second week at the Rialto. In Los Angeles it has settled down for a long run at Grauman’s Rialto. In fact, Sid Grauman wires that he expects a longer run to greater patronage than has been enjoyed by any other picture he ever had there, and that he looks for it to make new box-office records all over the country."

"Forever" must be judged for the time being on its record at the New York Criterion, where it is showing daily receipts far in excess of any other picture ever played there—this in spite of the fact that there are only two performances a day, with seats reserved at prices exceeding those ever before charged at a theatre devoted exclusively to motion pictures in New York City. Wallace Reid, Elise Ferguson, Elliott Dexter, Montagu Love, George Fawcett and Dolores Cassinelli are among the stars appearing in it.

In December comes "Don’t Tell Everything!" This has Wallace Reid, Gloria Swanson, Elliott Dexter and Dorothy Cumming in the leading roles. Both Mr. Reid and Miss Swanson are among the biggest individual drawing cards on the screen. Combine their drawing powers and add those of Mr. Dexter and Miss Cumming, and the pulling power of this picture at the box-office can be imagined. Sam Wood, the director, has done a remarkably fine piece of work, and when exhibitors advertise to their patrons that he was the man who directed Gloria Swanson in "The Great Moment," they can readily add a comfortable percentage to their receipts. These pictures, bear in mind, represent the making good of a promise made to exhibitors many months ago—another Paramount promise fulfilled. They are but four in number, so far, but they are tonic to the industry and the exhibitors who have booked them have already forgotten that there was such a thing as a slump last summer. They are the aureas, gloom-chasers exhibitors have ever been offered."

Doris May’s Initial Success Causes Continuance of Policy

The flattering reception exhibitors are accordimg Doris May in her first R-C starring production, "The Foolish Age," reflects unquestioned evidence of a demand for light entertainment, according to Charles B. Rogers, general manager of distribution for R-C Pictures.

"Having been so well received in such a perfect little girl as Miss May with from all probably continue to be featured in light vehicles with laughs the main objective. Such a production, according to R-C’s West Coast studios, will be her next picture "Eden and Return," based on the popular stage success of several years ago. Moreover, it is reported that Miss May’s future subjects for R-C Pictures will all be fashioned along these lines, with an effort, of course, to choose stories with varied plots and themes."

Opinions from many exhibitors in all parts of the country indicate that just such comedies as are being supplied with Miss May as the feature are in general demand, because theatregoers go these days to laugh—and to be genuinely entertained—and not treated to a long tearful preaching or sermon.

"The Sin Flood" Will Be Next Big Goldwyn Feature Picture

One of the greatest productions among Goldwyn’s coming releases is "The Sin Flood," adapted by Guy C. Fay and directed by D.W. Griffith from " Syndicalist," a story of a Mississippi River flood by the Swedish dramatist Henning Berger. It is said to have created a sensation in Europe, as a stage play. An adaptation of this play was produced in New York by Arthur V. Johnson under the name of "The Deluge."

Goldwyn is convinced that in this photoplay it has one of the greatest pictures it has ever made. It is an artistic and from a human interest story point of view. It is said to be a gripping drama told in terms of human nature—laid on a powerful spotlight on the souls of men in the presence of what they believe is certain death. Frank Lloyd directed "The Sin Flood."

Henning Berger, the author, lived in the United States for a number of years. A Dane born and one woman are entrapped by a flood caused by the breaking of a levee in a river town saloon which has been fitted with water-tight doors and shutters because of previous damage from floods. One of their number, an engineer, figures out that the air will last in the house for but about twenty hours. Facing certain death, each one reacts according to his own nature, but each expressed repentance for his sins and extended the hand of brotherly love to his enemies. When they opened the water-tight door, desiring to die quickly in the flood rather than to gasp lingeringly for breath in the air that was on the point of exhaustion of oxygen, they found that the flood had subsided and that they had escaped death. Did they abide by the feelings of repentance and brotherly love which they had experienced in the presence of death? Helene Chadwick is cast for the part of the chorus girl, in love with a banker’s clerk, Richard Dix. Ralph Lewis and John Stepping are enemies on the cotton exchange. James Kirkwood is the street preacher, victim of alcohol, driven out of his pulpit and robbed of his wife by a crooked lawyer.

Now’s the Time to strengthen your program—the new season is starting and you patrons expect the best. The world’s greatest news reel is

Selznick Pictures Nearly Completed

The forthcoming Owen Moore production, with Henry Lehrman and David Kirkland directing, is being completed at the newly occupied Selznick studios on East Forty-eighth street, New York City. Despite the magnitude of the task of moving the Selznick equipment from Fort Lee to the new quarters in Manhattan, there has been practically no let-up in the organization’s production program.

Marion Davies in "Enchantment." A Cosmopolitan Production, Released by Famous Players-Lasky

Issue for Issue—Compare It!
“My Boy” Is Booked by Strand; Premiere Planned for Christmas

Christmas week will usher in Jackie Coogan's new production, “My Boy.” The feature will be given its world premiere at the Strand Theatre during Christ- mas day. Arrangements for the New York showing were consummated this week between Sol Lesser and Moe Mark.

In accordance to the Strand's policy, no figures were given on the deal, but it is inferred that the amount paid for the Coogan picture is one of the biggest in the history of the Strand Theatre. It is also intimated that Mr. Lesser made a contract calling for a guarantee and a percentage arrangement.

The Coogan production was originally slated to grace Broadway the end of the month, but Mr. Mark, realizing the possibilities in “My Boy” and the great attraction for the children and adults, persuaded Mr. Lesser to hold the opening over for the holiday week.

Mark Plummer, producing director of the Mark Strand, promises to give “My Boy” a great surroundings show and special exploitation. Accompanying Jackie's new endeavor upon its entrance into Manhattan immediately after the Strand showing, the feature will be released nationally. In speaking of the looking, both Mr. Plunkett and Mr. Mark said that they looked forward to the showing with as much confidence as any first record held by Jackie in “Peck's Bad Boy,” which was made last May and that in view of the holidays in the Christmas week, mid-night performances might be given. “My Boy” is an entirely different picture than the Peck film. It is Jackie's first serious work and the feature can be well termed a dramatic page from life. Jackie is seen in the role of a little immigrant and a great many of his scenes are with Claude Gillingwater, portraying a hardened old sea dog.

This is the first of the new Coogan series that Mr. Lesser is offering the film world. The delay of several weeks in the opening will bring Jackie's second picture well within the road of completion. It is Mr. Lesser's intention of producing the very best product for its young and great audience.

New Vitagraph Curwood Special Causes Big Exhibitor Interest

“Flower of the North,” the final Vitagraph special of 1921, is said to give indication of being the biggest James Oliver Curwood success ever produced, and is reported by every exhibitor to have produced a number by this author.

Directed by David Smith, who combined with “Black Beauty and The Courageous Old Hundredth,” other Curwood story, to his credit, and with a cast headed by Henry W. Bixby, who plays the fox, and Pauline Starke, it is reported that there are some outstanding features.

Complete plans as well as all of the extensive exploitation material has also been furnished, but less than double the number of prints on previous specials being sent out.

“The Flower of the North,” is said to present a novelty for a Curwood story in that it does not introduce any Northwest Mounted Police, wild animals or snow and ice scenes. It is romance and melodrama combined with Northwest backgrounds.

In the story is an outdoor picture with just enough interiors to lend additional entertainment.

“Flower of the North” took the company up in the mountains of Northern California for most of the scenes. An Indian village, with its entire cast, some of the most important scenes and more than five hundred persons take part in the picture. The picture is being released in several weeks.

“Enchantment” Opens $2,000,000 Granada Theatre in San Francisco

San Francisco's new two-million dollar motion picture palace—the Granada—opened November 17th with “Enchantment,” starring Marion Davies, as its feature attraction. J. A. Partridge, manager of the Granada, has telegraphed to Cosmopolitan Productions that not only did “Enchantment” open his new theatre, but that it was chosen in connection with some of the biggest features.

The picture, he said, will run ten days, an exception to his rule of seven-day showings only.

The Vitagraph Company of New York City, began a run of “Enchantment” on Monday, November 13th. The Keith, Mosher and Proctor houses in New York have also run this picture.

From all points of the compass bookings of Miss Davies’ newest picture are said to be streaming into Paramount exchanges. Exhibitors and public acclaiming it the finest work the star has done to date.

A New York trade reviewer has praised “Enchantment,” speaking of the excellent performance by the star, the magnificence of her gowns and the general perfection of the production.

Noted Critic Gives Vignola Large Praise

Analyzing the growth and achievements of the motion picture in the past year, Frederick James Smith, noted film critic, in an article entitled, “The Screen Year In Review” in a recent issue of Motion Picture Classic, picks Robert G. Vignola as the outstanding director of the year.

Writing at length on the subject, Mr. Smith said in part: “Robert G. Vignola has been interesting. . . . Robert Vignola gave indication of a certain advance in humor and humanity. We are watching him with interest. . . . Briefly we have the most directorial progress of the year to Vignola.”

Satire on Blue Laws

“The Frogs That Wanted a King,” the latest animated cartoon of the series of “Aesop's Film Fables,” which Pathe has been issuing, is an amusing and clever satire on blue laws. The offering was produced for release the week of November 27, and is amusing and clever satire on blue laws. The offering was produced for release the week of November 27, and is amusing and clever satire on blue laws. The offering was produced for release the week of November 27, and is amusing and clever satire on blue laws. The offering was produced for release the week of November 27, and is amusing and clever satire on blue laws.
"The Power Within" Is Scheduled for Release in December by Pathe

Proclaimed one of the biggest features of the current amusement season, "The Power Within," a picture with a strong punch and a powerful heart pull, will be released by Pathe Exchange, Inc., on December 15th. "The Power Within" will mark the bow into the production field of Achievement Films, Inc., and in every respect Pathe regards this initial presentation as an extraordinary motion picture accomplishment.

All the elements that have made the biggest box office attractions in filmdom in the past are found in this production. It is a production admirably acted, beautifully staged, and elaborately produced. It had the benefit of support from several of the shrewdest men associated with the production of motion pictures, including Harry Carr, who for two years had been connected with the scenario department of David W. Griffith. Carr wrote the scenario, which he adapted from a story by Robert Norwood, one of the most widely read writers in America.

Prominent Cast

Several names prominently known to stage and screen admirers are found in the cast which is headed by William H. Tooler, whose heroic personality has "made" many successful pictures.

A face virtually new to the screen will be introduced in Pauline Garon, a twenty-year-old beauty who is now playing in "Lilies of the Field" at the Klau Theatre, one of the few plays on Broadway recording success at the box office. Miss Garon, a charming girl of the Gallic type—having been born in Lyons, France, of French-Irish percentage—has appeared in pictures before, but never so prominently as she is cast in "The Power Within." Her work in the picture parallels very highly with her efforts on the legitimate stage, and Pathe predicts that she will soon find her way to greater success when "The Power Within" is released.

Extensive exploitation

Another in the cast is Dorothy Allen, who played a very prominent part in "Over the Hill." The role for which Miss Allen is cast is admirably built for her particular personality. Robert Bentley, Robert Kenyon and Nellie Parker Spaulding are others who responded to the appeal of the story and the able direction of Len Kennedy.

There is a message in the picture that will remind one very strongly of the story told in "The Miracle Man." It is built of the same fabric but has a different cut.

Two faiths were staged in the great yards of the New York Shipbuilding Yards at Camden, N. J., and the monster 200-foot crane which helped build the American ships used during the war was pressed into service by the producers.

Pathe will give the production stronger exploitation than is usually accorded even the biggest of features. The exploitation of exploitation and publicity is now being prepared to assist exhibitors in putting over the first effort of The Achievement Films, Inc. Announcement of these aids will be made later.

Get First Runs on Hodkinson Special Films

First-runs on four Hodkinson special attractions in San Francisco and Philadelphia are announced this week by D. W. Hodkinson Corporation. The productions are "The Mysterious Rider," "Partners of the Title," "Jane Eyre" and "The Light in the Clearing.

"The Mysterious Rider," released on October 23, is a Benj. B. Hampton production featuring Robert McKim, Claire Adams and Carl Ganttvoort. It was produced by Zane Grey Productions, Inc., and was adapted from the Zane Grey novel of the same name. "Partners of the Title" is another recent release. It is from Irvin V. Willat Production based on the novel by Joseph C. Lincoln.

"Jane Eyre," a Hugo Ballin production, adapted from the famous novel of the same name by Charlotte Bronté, was released on November 6. "The Light in the Clearing" is a Dial Films Production directed by T. Hayes Hunter. It is scheduled for release during the last week in November.

"The Mysterious Rider," "Partners of the Title," "Jane Eyre" and "The Light in the Clearing," have been booked by the Strand Theatre in San Francisco. "The Mysterious Rider" has been booked for a week in the Stanley Company's Victoria Theatre in Philadelphia.

Art Director Gets a Difficult Job

One of the chief problems of the British art director is that of adapting his "interiors" exactly to conform with the resplendent exteriors that are chosen by studio location manager.

Many fine sets have been constructed on the stages of the Players-Lasky British studio of Famous Players-Lasky British Producers, but probably none has required so much careful detail work as that which has been brought to bear in a small set occupying a modest footage in "Love's Boomerang," the new J. S. Robertson pictur

for Famous Players-Lasky British Producers.

The exteriors shots were secured on the Thames houseboat which was originally built for Alfred Vanderbilt at a cost of $150,000, and which is now owned by Sir Frederick Eley. It fell to the lot of L. Dawson, art director to Mr. Robertson, to furnish the setting for the interior of this floating palace.

A big set, such as the banquet ballroom in "The Bonnie Brier Bush," is comparatively "straight work" in comparison to this filigree interior on which a small army of carpenters and painters were occupied for two weeks.

Every detail was complete, from the special staircase to the upper deck to the delicate woodwork of the windows, the faithful reproduction of the mouldings over the doorways and the compact furnishing of the little salon, in which there is a "place for everything and everything in its place."

"Old Nest" Shown to Children Only

George Foster, manager of the Marion Theatre at Marion, Ohio, is, it is believed, the first exhibitor who has given a showing of Goldwyn's "Rupert Hughes" photoplay, "The Old Nest," exclusively for children.

The matinee was given principally as an exploitation stunt for the first showing in Marion of "The Old Nest," but it served to demonstrate the value of this photoplay for children's performances.

More than 1,000 children from St. Mary's home in Marion attended the special matinee as guests of Manager Foster and of Father Denning. They ranged in ages from six to sixteen and they followed the unfolding of the photoplay as attentively and as enthusiastically as audiences of their elders have been doing all over the country ever since "The Old Nest" was first released on September 17.

"The Old Nest" has proved itself a picture of universal appeal, irrespective of age, race, creed or color.

Peoria of Paris?

Peoria is a nice place, but Paris is more interesting.

That's why there is more about Paris than about Peoria in the World's Greatest News Reel.

Selznick News

ISSUE FOR ISSUE—COMPARE IT!
Elmer Harris Agrees on the Introduction of Characters as Suggested by Gleichman

Recently a discussion was started by Phil Gleichman of the Broadway Strand Theatre, Detroit, as to the relative merits of introducing characters all at once at the beginning of a picture, or individually during the action.

Mr. Gleichman stood staunchly for the latter method, and Elmer Harris, supervising director of the West Coast Realart studio, is in entire accord with him on this question of technique.

"I firmly believe in introducing characters during the action," said Mr. Harris, "because it brings the players in a sort of personal touch with those of the audience not acquainted with them. Second, it saves a lot of the plot at once without the necessity of running the mind back to pick him out of the long list at the start of the picture.

"On the stage they do introduce the players through the cast of characters, but they list them in the order of appearance. By means of dialogue they place the characters often before introducing them. Even this does not always keep clear in the audience's mind the identity of the player and frequently one sees them consulting their programs.

"It's dark in a motion picture house, and there can be no consulting of a printed list. And we lack the preliminary introductory spoken word. Hence the provisional necessity of introducing the players individually on their entrance, so that the audience may correctly place their relation to the plot.

"If more exhibitors would come right out and tell us what they like and what they don't like in pictures as expected from the reactions of their patrons their suggestions would be most heartedly received. It is the exhibitor's point of view we must entertain." With these words, he expressed his appreciation to Mr. Gleichman for his remarks on this particular subject.

Cast Selected with Care for Cosmopolitan's "Wallingford"

"Get-Rich-Quick Wallingford" being a keen study of human character, it is stated, Cosmopolitan Productions gave the casting of the picture the most careful consideration. The cast is a large one and so uniformly fine is the acting that every one of the players can be a principal, according to reports.

Sam Hardy, well known on the musical stage, was engaged to play J. Russel Wallingford, the latter's daughter, of the picture. The role is a large one and so uniformly fine is the acting that every one of the players can be a principal, according to reports.

Bollea Dove is seen as Dorothy Wells to whom "Blackie" Blackie's heart belongs. Miss Dove is a former Ziegfeld "Follies" belle. Dina Allen was selected for the part of Gertrude Wallingford, Wallingford's sweetheart, the appealing and winsome Doris Kenyon was engaged.

Despite Higher Prices Crowds Flock to See "Four Horsemen"

Seats at a dollar and a half and standing room at seventy-five cents in a five-hundred seat theatre in a town of twenty-two thousand, with a population of the house filled to capacity, for six nights in a row, away night such was the reception of the Rex Ingram production for Metro of "The Four Horsemen" at the Phalanx Theatre, Wayne, Pa., during the three days from October 24 to 26, Metro states.

"The Horsemen," the most sensational period of business in the history of the Wayne, the exhibitor Edward T. Logan, in a letter to the Metro exchange, Philadelphia, said: "I am sorry I did not book this production for one week, as I, on an average, sold away 200 to 300 people daily.

Record attendance was not the only testimony to the tremendous popularity of the "Horsemen," said the Wayne Theatre, as the weekly program was given up to the public of the Pennsylvania town. Letters of thanks from the managers of the Wayne Theatre for having been able to produce two weeks of this picture and being able to produce for the screen came on the heels of the picture.

Elaine Hammerstein to Star in "Why Announce Your Marriage?"

"Why Announce Your Marriage?" now being produced at Selznick's New York studios, under the supervision of Myron Selznick, vice president in charge of production, will star Elaine Hammerstein. Alan Crosland is directly supervising the presentation for Selznick Lewis Allen Bros. This week the leading role of Goodlady, "The Dumb Bell," was given to Bob Welch, as Miss Hammerstein's husband, will appear for the third time opposite this star, his preceding associations with the "Sixth of April" and "The Way of a Maid" (the current Elaine Hammerstein release) having established this young man in great favor with showmen and their public, it is said. Arliss Howard, James Haggard, Huntley Gordon, Frank Currier, Florence Hulings, Emily Roberts, Marie Burke and Elizabetes Woodroffe are other players who will contribute to the presentation.

Edwin Stevans with Universal

Universal has engaged Edwin Stevans, notable for his impersonations of the Devil as well as for his past success on Broadway, to play in "The Golden Gallows," starring Miss du Pont under the direction of Paul Seardan. This will be one of the series of light comedy features being made by Miss du Pont.

Five Consecutive Weeks for Lloyd at Symphony Theatre

Hardly more than six months ago, an exhibitor in a log town building his program of nothing but short subjects, would have been considered committing box office suicide. Then Samuel L. Rothafel, of the Capitol Theatre, New York City, staged a full colored entirely of short features with a Harold Lloyd comedy headlining. The success of the innovation was immediate.

Since other exhibitors tried the experiment and found it profitable, now it's a matter of fact policy among big exhibitors to show short subjects.

But from Los Angeles comes a story of the remarkable drawing power of these one-reeler subjects never before dreamed of by the industry. The Symphony Theatre, five weeks ago, started playing Harold Lloyd in "Never Weaken" and a program completed by a number of Pathé short subjects.

On November 6, the Symphony started its fifth big week with "Never Weaken" still headlining, and with Pathé short subjects completing the remainder of the entertainment. On the bill appeared the Pathé Review, "Aesy's Fables," "The Mountain Lion," one of the "Hill and Bob" series, and the Holman Day two-reeler, "Brother to the Bear."

The program stopped being an experiment the first night it was shown five weeks ago. The Symphony has never done the business with any features brought to the box office by its short subjects program.

Only the regular advertising appropriation was used by the Symphony in promoting this ball, which in itself is a strong indication of the power of short subjects at the box office.

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Author and Publisher Aid in Exploitation of Selznick’s Production, “A Man’s Home”

Hooking-up a picture with the display of a few books in a store window is one thing in exploitation and a great magazine publishing concern getting behind a photograph is another. In one case the effect is local; in the other, national. Anna S. Richardson, author of “A Man’s Home,” is also associate editor of Woman’s Home Companion and because of their interest in Mrs. Richardson’s work the Crowell Publishing Company is starting an unusual campaign of direct publicity to thousands of people who get mail in a Crowell Publishing Company envelope.

Mrs. Richardson has been in charge of a number of big campaigns which the Woman’s Home Companion has waged, notably the Better Babies Movement and the Women’s Civic League drive undertaken by the magazine for educational purposes about the time women were enfranchised in this country by constitutional amend- ment. Through her work she is widely and intimately known to thousands of women throughout the United States.

Among her chief duties with the publication on which Miss Richardson is employed is the answering of thousands of letters sent her from day to day on all kinds of topics in which women are interested. One department of the Woman’s Home Companion operating along these lines mailed 90,000 pieces of mail matter last month.

Mrs. Richardson has taken a great and proud pride in “A Man’s Home” ever since she saw an early print of the photograph as finished under the supervision of Vice President Max Selnick and personal direction of Ralph Ince. Without any great effort—since “A Man’s Home” is just the kind of photograph a clean, dry, old-fashioned magazine like the Woman’s Home Companion might be expected to advocate and commend—Mrs. Richardson has been able to pass her enthusiasm along to the men higher up.

The result is that not only Mrs. Richardson, but also the Crowell Publishing Company, are doing all in their power to insure the success of the picture in order that they may prove their contention that the public wants clean, wholesome dramatic pictures of the kind of the sentimental realism.

Here is one way in which the Crowell people are concretely showing their interest: At the invitation of the big publishing company, the Selnick Corporation has had multigraphed from copy supplied by Mrs. Richardson 50,000 letters highly commendatory of “A Man’s Home.” These letters are to be stuffed in the mail leaving the Crowell Corporation’s offices and will accompany answers to letters received by the company. Each “Man’s Home” letter bears a fac simile signature of Mrs. Richardson.

Asks for Comment

This means that each letter will be read by a person deeply interested in Mrs. Richardson and her work. The experts of the letter says that “A Man’s Home” is to be shown in a theatre in the city to which the letter is addressed and asks the recipient of the letter not only to see the picture but to write Mrs. Richardson and tell her what he or she thinks of it. To those who answer these letters a special souvenir postcard showing a scene from the photoplay is to be sent; the Selnick Company is preparing this postcard.

The interest which is being taken by the Crowell Company is shown by the fact that the only expense to the Selnick organization this mail campaign of 50,000 letters and 10,000 envelopes is the cost of printing the mail pieces. The Crowell Company pays all the postage bills.

In addition to this mail campaign, the Crowell Company is paying for the distribution of “A Man’s Home” in another way. Mrs. Richardson, the author, as a part of her work for Woman’s Home Companion, is kept on the road a great deal of the time. She is constantly addressing large gatherings of women and men on subjects dealt with in her magazine.

The magazine has always strongly advocated motion pictures of the better kind and Mrs. Richardson is using every opportunity to call “A Man’s Home” to the attention of audiences which is entitled to the support of all the public.

“Theodora” Enjoying Big Runs in Six of the Largest Cities

Goldwyn’s Italian spectacular, “Theodora,” now in its fifth big week at the Astor Theatre, New York, is showing also at the La-Salle Theatre, Chicago; the Michigan Theatre, Detroit; the Pitt Theatre in Pittsburgh, and the Colonial Theatre in Cleveland. On Monday, November 21, a sixth company will open at the Shubert Theatre in Boston. These companies are all showing at $2 top prices, the same as at the Astor.

The Chicago showing opened on Friday, November 11, and the Pittsburgh bookings on Monday, November 7.

The engagement of the spectacle in New York continues to be unusually successful. Its own records were exceeded last week, due to the two holidays. It opened to big business in the other cities where it is now showing and promises to equal or eclipse New York receipts.

The reviews that “Theodora” in Pittsburgh, Cleveland and Detroit have received are identical:

The Chicago Daily News said: “One cannot fail to interest in this film, in fact, cannot adequately describe or criticise it. A triumph, and not only a triumph of cinema, but a triumph in a remarkable play that does not permit interest to flag during eleven reels.”

The Detroit Free Press: “Griffith is out-Griffithed. Hollywood is made to look like a child’s paste-board town.”

Detroit News: “Nothing so dramatic has been seen in the way of pictures.”

Detroit Evening Times: “In ‘Theodora,’ master photoplay, the screen comes into its own, if it ever will. The picture dwarfs the efforts of the biggest American producers of the day.”

Pittsburgh Post: “Most stupendous scenes ever thrown upon the screen. Rita Jenkyn is adorable.”

Pittsburgh Sun: “It abounds with startling and vivid scenes that excel the thrilling visualization of gathering klansmen in ‘The Birth of a Nation.’ It is more spectacular than ‘Civilization’ and its love theme more impressive than ‘Broken Blossoms.’”

Pittsburgh Gazette-Times: “‘Theo- dora’ is the most satisfying screen spectacle and sets a mark of excel- lence.”

Large Photograph of Jackie Coogan

The largest photograph in the world has just been made and arrived in New York City from Los Angeles this week. The subject of the photograph is Jackie Coogan, one of the world’s smallest stars. The measurements of this gigantic picture are 29 by 40 feet and it is claimed it can be seen plainly for ten blocks.

A huge frame is now being made to surround the picture and arrangements are being made to have it erected on the Mark Strand marquee, where the Coogan “My Boy” feature is scheduled to play.

In conclusion, the photo-engrave- ment stands three stories in height. Huge lights are being installed on adjoining buildings and at night the screen will play on the Coogan line.

The original negative was in 8x10 inch size and made by Shirley Vance Martin, official photographer for the Jackie Coogan company.

Rennie Engaged

James Rennie, the husband of Dorothy Gish, and Mona Kingsley have been engaged by Goldwyn to play leading roles in the screen version of Basil King’s new novel, “The Dust Flower.” Rowland V. Lee has been assigned to direct it. Mr. Rennie arrived at the studios on the seventeenth of the month.

INTIMATE TALKS WITH MOVIE STARS

By EDWARD WRIGHT, Associate Editor of Moving Picture World

A Book of Novel, Interesting and Amusing Chats with Twenty of the Leading Screen Artists, with Their Indorsements, Which Have Appeared in the MOVING PICTURE WORLD

Ready for Distribution December 10, 1921

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Ray Picture Draws Crowds

Football proved to be the most popular subject of borough interest in Brooklyn recently, if the crowds that besieged the Brooklyn Mark Strand Theatre for the showing of Charles Ray's timely gridiron film, "Two Miles to Zero" are any indication of theatre-going taste, Arthur S. Kane Picture Corporation states. On the opening Sunday, November 6, Edward L. Hyman of the Strand discovered that the only way to prevent damage to his picture palace was to stop the sale of timed inside tickets, for the theatre had its fill. Business continued splendid all week, according to the Strand engagement, election night being the occasion for a permanent S. R. O. stand.

Edmund Goulding at Sulphur Springs

Preparatory to the completion of his second Major Murray story following "Peacock Alley," Edmund Goulding, popular screen writer, has accompanied Miss Murray and her director-lubster, Leonard, to White Sulphur Springs, where the three will "talk turkey" and play golf and return the end of the week with the guest coverage. Mr. Goulding, the man who has never failed to sell his stories, is waiting to see the release of "The Man of Stone," written in collaboration with John Lynch for Conway Tangle and "To What David," adapted with Henry King for Richard Barthelmess.

Exhibitors Favor "Road to London"

John E. Storey, sales manager of Associated Exhibitors, said that November is seeing a great revival of exhibitor interest in Bryant Washburn's current, "Road to London," which was originally released by Associated early last summer. He states that after the time "The Road to London" was first released, the exhibitors ran into the hottest summer on record and, with activity at a low ebb, a great many theatres decided to postpone their showings until Fall, at which time they could make a run with Bryant Washburn and show the picture on a broad base with the box office value of the production.

May McAvoy Completes Another for Realart

The fourth Realart-McAvoy picture of the current season has been completed under the direction of William D. Tyler. There is a surprise in store for the audience of this newest star, Realart announces, for instead of her own brown tresses, Miss McAvoy will appear with a very blonde wig. The change in her appearance is extraordinary, making her look like a mere child. One of the unusual scenes in this picture is a completely stocked toy store. The story tells a vivid drama of life.

Men of Wide Repute Worked on Cosmopolitan's "Wallingford"

Men of international reputation contributed their talents to the making of "Get-Rich-Quick-Wallingford," Cosmopolitan, Production, soon to be released by Paramount. George M. Cohan, popular playwright, is the only namesake of the picture which is largely based on Luther Reed, noted scenario writer, is responsible for the adaptation. Frank Borzage, director of the first production since "Humoresque," Joseph Urban, famous director, and John Scott, manager of Cosmopolitan Productions, designed the settings. Frank Borzage made his first appearance on the stage in his third feature, "Law's Last Chance," which put him into pictures as a juvenile and he remained with that producer for three years, leaving him to join the American Film Company, for which company he directed and starred for two years. Luther Reed, who wrote the scenario of "Get-Rich-Quick-Wallingford," was formerly a New York newspaperman, and has written scenarios for Metro, Thomas H. Ince and other producers. He wrote "Dear Me," a recent Broadway success.

The unique settings in this production were built under the direction of Joseph Urban, one of the world's greatest artists. When he was twenty-three years old he decorated and furnished the Alhambra Palace in Cairo for the Khedive of Egypt. Chester Lyons is responsible for the camera work in "Get-Rich-Quick-Wallingford." He is one of the pioneer cinematographers, having been associated with Reliance, Eclair, Ince and Charles Ray. He also photographed 30 of Mr. Ray's pictures.

Metro Says Exhibitors Clamor for Picture, "Fightin' Mad"

Metro exchanges throughout the country report that following the first announcements of their distributing the big outdoor super-special, "Fightin' Mad," exhibitors' only sought priority in looking dates, but have arranged for extra supplies of billboard paper and other advertising, according to Mr. H. G. Urban, the company's director of sales. The exhibitors know they will cash in with "Fightin' Mad," wrote one exchange manager, "but they're not satisfied with just that. They are after new records, and from the way the dates are being snapped up, I think they will make them." The Metro's sponsoring of "Fightin' Mad" is gratifying to the distributing company not only for its promise of returns, but for its confirming the judgment of the organization in making an exception to the general practice of releasing only Metro company productions.

"Footfalls" Said to Present Something New in "Movies"

"Footfalls," the super-production released November 13, with which the Fox says, promptly recognized by newspaper reviewers as a great photoplay embodying that much-needed new idea in motion picture conception. This is the conveyance to the audience from the screen of a convincing impression of sound. "Footfalls" was adapted from the story by Wilbur Daniel Steele that was awarded first prize, as the best story published in America in 1920, by the O. Henry Committee of the Society of Arts and Sciences. As the written work hinges upon the elements of sound and sight, and the difficulties in the way of successful screening are obvious. But these were overcome by ingenious devices. It was directed by Charles J. Brabin.

"Just Around the Corner" a Coming Cosmopolitan Release

Following closely upon the award of the "Photoplay" gold medal to Cosmopolitan Productions for "Footfalls," second in the company's chain of playhouses, the company will release through Paramount another East Side story from the pen of William D. Tyler. This "Just Around the Corner," which will have a Broadway run in a few weeks, will have a run in a few weeks. "Just Around the Corner" was directed by Frances Marion, who also wrote the scenario. Miss Marion has given the title to "Humoresque," which was directed by Frank Borzage. The story originally appeared in a magazine of wide circulation under the title of "Superman." With several other of Miss Hurst's earlier stories it was included in her first book of short stories, the collection bearing the name "Just Around the Corner.

Jurist Praises "Over the Hill"

Emmet Seawell, judge of the Superior Court in California, sent the following words of appreciation to the management of the Chine Theatre, Santa Rosa, Cal., after he had attended a private showing of the Fox super-production "Over the Hill." "Over the Hill" exercises a very quickening influence upon the public mind. It calls our attention in a very tragic manner to parental duties which we delayed until the fleeting moments of life rob us of an opportunity of expressing our heartfelt appreciation for those who have guarded our younger days. Its influence is wholesome.

Torchy Comedies Liked in Panama

The Torchy Comedies released by Educational are making a big hit in Panama, reports state. James Lippincott, former football star, world veteran and actor, who is in Panama, has written to C. C. Burr, producer of the Torchy Comedies, to say that he has seen several of them shown in theatres there, and that every one has won highest approval from the audience.

Cecil DeMille's "Saturday Night" Now Being Edited

The final scene of the latest Cecil B. DeMille Paramount production, "Saturday Night," has been photographed, but although the actual filming is completed, there will be several weeks of intensive labor expended on it in cutting and titling it before Mr. DeMille's decision as to send it abroad, or whether the picture will be released in America, as planned, or whether the production will be used for the production of either "Foot's Paradise" or "The Affairs of Anatol," the preceding DeMille production.

The story is from the versatile pen of Jeanne Maspender and an "all-star" cast includes Edith Roberts, Leatrice Joy, Conrad Nagel, Jack Mower, Theodore Roberts, Edythe Champman, Sylvan Ashton, Julia Faye, James Neill and John Davidson.

Large Crowds at Showing of "Fauntleroy"

Capacity audiences at the James Theatre, Columbus, Ohio, are greeting Mary Pickford's "Little Lord Fauntleroy," her latest United Artists release, at every showing, it is reported.

Columbus newspaper critics were also enthusiastic in praise of the production. "It is one of the most perfect photoplays ever produced," said the reviewer for the Columbus Dispatch. "The scenes were all impressive and effective," says the critic for the Ohio State Journal. "You enjoy the picture because you know Pickford and like her own ways, mannerisms and beauty."
A drama of the soul;
A story of brave hearts

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Adapted and Directed by Lem F. Kennedy
The Power Within

Every picture, every play that thrills and entertains and at the same time drives home a big moral, has a better chance for success and lasting fame than those which cater to the whim of the moment or pander to the passions.

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Some of them have been running for over thirty years and have played to their tens of millions. They thrill and inspire.

"The Power Within" thrills and inspires. It is a drama of the soul, big with nobility, charity, love, faith and courage.

Your audiences will thank you for running "The Power Within."
The theatre will be among the finest west of New York. It will seat upwards of 4,000 persons on a parquet floor and balcony. The entrance will be on Grand avenue. The foyer and lobby will be finished in marble with grand stairways of marble leading to the balcony, ladies' receptacles, etc.

The property is owned by Col. Moses Shoemaker and is under lease to C. P. Thimme. It is understood C. P. Thimme has an option on a 99-year extension of his lease. All the capital needed for the project has been arranged for and all that remains is to perfect some minor details.

The five-cent annual dance of the St. Louis Moving Picture Operators' Union at Arcaida dance hall, Wednesday night, November 8, was attended by upwards of 5,000 persons. Mayor Kiel and Joan Arliss, leading the dance, closed Saturday night being led the grand march. Romaine Fielding, actor-producer; City Col- lector Edmond Koelln, Circuit Attorney Howard Selener and Circuit Judge Robert Hall judged the fancy costume competition.

The Motion Picture Theatre Owners of St. Louis have turned their screens over to the safety first movement. At Tuesday's meeting of the Operators Union, representatives of the St. Louis Safety First Council appealed for the help of the movie men. It was then voted to show safety first slides and films and work the safety first propaganda into the advertising literature of the moving picture houses.

The Delmonte Theatre, Delmar boulevard near Clara avenue, closed its doors Saturday night after having been opened but four weeks. The famous Players' Missouri Corporation, owners of the theatre, now have only the Missouri Theatre, Grand, and Lucas avenues, in operation. Prior to August they operated eighteen houses.

Oficials of the company declared that they want to operate the Delmonte, except that it is to undergo alterations. It is reported that the vaudeville organization may take over the house in the very near future.

The Arsenal Theatre, Grand avenue and Arsenal street, one of the theatres taken over by the newly organized St. Louis Amusement Company, has closed Monday. The building is to be remodeled for stores. Other small neighborhood houses controlled by this company will also be closed to eliminate competition between its theatres.

Plans for a new "junior" theatre of the Orpheum Circuit to be known as "The Missouri" and will seat upwards of $1,500,000 that will open next fall have been announced by E. J. Sullivan, manager of the Orpheum Circuit, following a telephone conversation with Martin Beck, president of the Orpheum Circuit, New York.

The new house will be located on a downtown corner and will have accommodations for 4,000 persons.

Plans for the theatre have been prepared by Rapp & Rapp, Chicago architects, who designed the State Lake Theatre, Chicago. It is modeled after the new Main Street Theatre, Kansas City, recently opened by the Orpheum Circuit.

Orpheum junior vaudeville and motion pictures will be shown in the new house. The top price for seats will be 50 cents. A children's playground and nursery, elevators to the balcony and smoking rooms for women are well along when will be features of the new house.

The Pershing Theatre, Delmar boulevard near Hamilton avenue, will be owned by the public. A "Man Worth Whipping" Thursday to satisfy a default of $39,700 second deed of trust. The house was bid in by Lambert E. Talle, a local attorney for $4,000 and assumption of the obligation of the $47,000 first deed of trust. The representative Charles F. Gottlieb, agent for the holders of the second deed.

The second deed was defaulted in August, but Walther when the action of his clients was merely to protect their interests. Several weeks ago minor stockholders in the Pershing Theatre, owners of the Pershing Theatre, filled suit in the Circuit Court asking that a receiver be appointed for the company. The New Wide Amusement has a lease on the house that has several years to run. It was closed about two weeks ago. Plans for the future of the theatre are in the hands of the City wide Company.

"The Land of Eternal Youth," a moving picture produced by Romaine Fielding for the St. Louis Times is being shown at the Missouri Theatre, Grand and Lucas avenues, in the next several weeks. The story, written by Anne Scannell O'Neill, a local girl, was the one selected from thousands submitted in a contest conducted by the The Times Amusement in the St. Louis zoo are featured in the film. All the players are St. Louisians.

The Sidia Bara is appearing in person at the New Grand Central. Her appearance is preceded by the showing of a one-reel film which dis- solves into Miss Bara herself.

The opening of the new Hodgson Exchange in the Pioneer Picture offices, 3435 Olive street, Wednesday, was very successful. Many friends of Eddie Dustin, the new manager, took advantage of the occasion to tell him how glad they were to have him back in harness.

If You Want to Get Best Results from Your Classified Ads Place Them in the Moving Picture World.

Dustin has only recently recovered from a year of illness. He was stricken while in California, where he recalled Florence Lawrence, former queen of the silver screen, to the leading role in the movie world, to take the lead in "The Enchantment," produced by the Producers' Picture Corporation.
Seattle

John Hamrick, owner of the Blue Mouse Theatre, purchased the Globe, one of the big downtown theatres in Portland, Oregon, and will spend $40,000 remodeling it and call it the Blue Mouse. Mr. Hamrick intends to make this the second of a string of Blue Mouse theatres to extend over the Pacific Northwest. The purchase makes Mr. Hamrick the only independent exhibitor in Portland. All the other houses are owned either wholly or in part by Jensen and Von Herberg of Seattle.

In a large advertisement on Saturday, October 8, Jensen and Von Herberg announced that the week beginning on that day would be Jensen and Von Herberg Week in Seattle. A week celebrated by motion picture programs of surpassing merit at all their houses. It was also announced that this was the beginning of an annual "Jensen and Von Herberg Week."

The front of the Clemmer Theatre, Seattle, has been remodeled after the plans of Manager William Cutts. In addition to repainting, re-decorating an entire new tile floor has been laid. This transformed the theatre into a modern, well-equipped, attractive house.

H. M. Herber, formerly district manager of Western Canada for Universal, has succeeded George D. Bourke as manager of the Seattle territory. George D. Herber succeeded Mr. Bourke as Western Canada post-master and Law was transferred to the Winnipeg office.

Jack Lannon, president of the Greater Features Company of Seattle, left on October 27 for a visit to his company's newly established San Francisco office. J. H. Sheffield, general manager of the company, will act for Mr. Lannon in his absence.

Herman Wobber, district manager of the Pacific Coast for Famous-Players, spent several days in the last week in October in the Seattle office.

H. Bradley Fish, West Coast district manager for Vitagraph, visited the Seattle office the last week in October.

Several Ottawa men visited Montreal a few days ago to meet Cecil M. Hepworth, the film producer of Great Britain, and his leading star, Miss Alma Taylor, who have been filming for Hepworth Pictures in Canada and California. They included officers of the Anglo-Canadian Picture Plays, which is handling the Hepworth product for Canada. The English visitors were the guests of Alberta MacLaren of Ottawa, vice-president of the Anglo-Canadian company, at the Ritz-Carlton Hotel, and others included Col. John McCombe, president of the company, and Maj. L. A. Chambers, general manager of the Black Rod, Ottawa; Lieut. Milton Gregg, V. C., formerly of Ottawa, and Mr. Gregg is the executive manager of the Anglo-Canadian company.

The Allen Theatre, Calgary, Alberta, has the distinction of having a woman as permanent orchestra conductor, the members of the orchestra being male musicians. A. C. Foster, one of the best violinists in the city, has been appointed in charge of the orchestra, which consists of seven players. He replaced Herbert Coppley, who had been the conductor of the orchestra for seven years when made leader of the orchestra in the new Allen's Palace Theatre, Calgary, which is an organization of fifteen pieces.

The motion picture committee of the Social Service Council of Ontario adopted a number of resolutions which were embodied ideas and suggestions for the presentation and use of moving pictures in the Province of Ontario. The council, at a general meeting held in Toronto on November 3. The preaching suggested that a committee of five be appointed to assist the Ontario authorities in selecting suitable moving pictures for use in schools and community halls. The council also asked that steps be taken by the Provincial Government to provide for a pre-view of all moving pictures to be released in Ontario so that social workers could enjoy the nature of the picture they are presented in the theatres. The committee also adopted a resolution approving the policy of the Ontario Educational Department of screening motion pictures as a means of instruction in the schools of the Province. The committee recommended that some enforcement be given to the movement.

The "Synchroscope Music Service" has been established as a Canadian organization at 6 Dundas street west, Toronto, under the charge of L. Soklin, who formerly was prominent in moving picture exchange circles of Toronto and other Canadian cities. Specially arranged music scores of all current pictures, or any other pictures provided by this service to theatres in the Dominion regardless of the size of orchestras employed.

An unusual attraction at the Allen Theatre, Montreal, during the week of November 6 was Victor Herbert, the famous composer, who conducted the Allen Theatre orchestra in selections from his own works. For Armistice Day, Mr. Herbert arranged a program of appropriate nature.

Announcement was made of the appointment of Jack Arthur as manager of the Capitol Theatre, Montreal. Mr. Arthur was at the Toronto Regent Theatre for years and was the principal musical supervisor for all theatres of the Famous Players Canadian Corporation, as he had specialized in musicals and prologue presentations.

Baltimore

Moving pictures showing the habits of insects and birds, taken on the Maryland State Game Farm and from the United States Agricultural Department, were exhibited at the Academy of Sciences on Thursday evening, October 20, at a meeting of the Maryland Audubon Society.

Florenz H. Ziegfeld, a first cousin of the New York theatrical producer, died on Sunday, October 23, at the home of Mr. and Mrs. R. L. Offley, Baltimore, from pneumonia. He was 33 years of age and was a photographer.

John Golder, formerly with the Select Pictures, who is now with the Philadelphia office, has joined the sales force of Exhibitors' Film Exchange, Washington, D.C., which is covering the Baltimore territory.

George D. Jacob, formerly manager of the Cityfield Theatre, has resigned and is now associated with the Independent Film and Distribution Company, Baltimore. Mr. Jacob was George F. Miller's assistant.

Dr. J. J. Valintini, who has an interest in the Harford Theatre, is now recovering from the nervous breakdown.

A surprise supper was given to Guy L. Wonders, manager of the Rivoli Theatre, by a number of
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MOVING PICTURE WORLD

funds and employees of the theatre, on Tuesday evening, October 18, in honor of his birthday. **

The main office of the Independent Film & Supply Company, of which George C. Easter is president, has been moved from Baltimore to Washington, D. C., and will be located at 325 Thirteenth Street, N. W. An office will be maintained in Baltimore by Mr. E. J. Easter will have charge. The Washington office opened on November 7.

R. P. Matthews, vice-president of the American Photoplayer Company and S. K. Ricksecker, general southern sales manager of that company, returned to Baltimore on Tuesday, November 22, via the airway from Florida to New York. Mr. Matthews said that business conditions in Florida are good at the present time and in the Piedmont conditions are the best in the United States. Both were caught in the air-borne influenza which swept the Florida Coast recently and when an axe broke on the machine they were traveling on. The party had a swarm of mosquitoes when they had to stop for repairs. **

Ralph W. Thayer, at one time associated with D. W. Griffith, who is now manager of the Century Theatre, has taken over the management of the Century Roof Garden and J. M. Shelman, of the correspondent staff of the Pittsburgh Press, who works out of the Washington office, has been appointed to take care of the Baltimore territory by W. A. Busch, manager of the Washington office. **

The New Wizard Theatre, 30 West Lexington street, which has been operated under a lease by the Famous-Players Lasky Corporation, through a resident manager, has been taken over by the Charles E. Whitchurch interests, of Baltimore, who operate the Century, New Parkway, Garden and Peabody Theatres of that city. The lease of the Famous-Players Lasky Corporation to operate the New Wizard ran until April 1, 1923, and Whitchurch took it over for the expiring time. There is a possibility that at the end of the present lease, Mr. Whitchurch and his associates may consider the purchase of the Wizard, it is reported. The seating capacity of the New Wizard is 578 persons, and it is located on the busiest shopping thoroughfare of Baltimore. **

A moving picture film entitled “Tales of Wonder” has been sold for $15,000 and was promoted by the American Society for the Control of Cancer, was shown at a meeting of the members of the Baltimore City Medical Society, 1211 Cathedral street, on Friday night, November 4. John D. Rockefeller furnished the money to produce the picture, it was said by Dr. Joseph C. Bloodgood. The picture may be shown throughout the moving picture theatres if it is passed by the medical profession. **

Pittsburgh

The F. I. L. M. Club of Pittsburgh holds its weekly meetings on Tuesday afternoons at the present time, instead of Monday nights as heretofore. Regular monthly meetings will be held as usual on the first Tuesday of each month. **

Ground is being broken to erect a $20,000 80 x 30 foot theatre building on the Monroe lot on Bridge street, immediately adjoining the theatre. The building will serve as a picture house and the seating capacity will be approximately 900. Miss Lynne Monroe, of this city, owns, says that the theatre will open during the Christmas holidays. **

The New Theatre, Weston, W. Va., is closed for remodeling. When it is re-opened during the Christmas holidays, it will be one of the most modern picture theatres in the country. **

R. W. Etris, recently of Philadelphia, has been assigned by the Cran dall management to the posts of manager of the Apollo and Strand theatres, of the Cran dall group at Martinsburg, W. Va. Leroy J. B. Green, who has been in charge of the theatres, has been transferred to the executive offices in Washington. **

Quince Jones has had construction started at Charleston, W. Va., on a two-story theatre building to cost $15,000. **

November has been designated as "Cherry Month" at the Pittsburgh branch of the Universal, in honor of Manager A. R. Cherry, who has successfully controlled the destinies of the office for the past year. **

Harry J. Michelson and Abe Schmitz are the Pittsburgh Universal salesmen looking after the Northern Pennsylvania territory, which was formerly supplied by the Buffalo exchange, but which has recently been transferred to the local office. **

Jean Belasco, formerly a well- known vaudeville salesman, is having much success putting on the "Sawing a Woman in Half" illusion in picture houses of this city, according to a well-known film man, who recently recovered from a severe attack of pneumonia, has associated with his own picture companies. **

Alf Camm, an old showman, is now managing director of the Strand Theatre, Altoona, Pa. **

K. D. Doak is building a 175-seat house at Smithfield, W. Va. He will call it the New Grand. **

C. Russell, formerly of the Strand Theatre, Altoona, and more recently on the sales force of the Pittsburgh Educational branch, is now in charge of A. Notopoulos’ three houses in Altoona. **

Harry Wheatley, formerly proprietor of the Idle Hour Theatre, Washington, Pa., has been ill of an ailment going to California. The Northside, Pittsburgh, is to get a new picture palace to cost around $150,000 as the result of the sale of the Idle Hour. The Wilson lot, 60 by 240 feet on Federal street, adjoining the Kenyon Theatre, by Mark Browar, lessee of the theatre. The Wilson lot extends back to Diamond Square, and forms the largest theatre site on the Northside, its size equaling that of the Million-Dollar Grand on Fifth avenue. The theatre will seat about 2,000, will have a built-in organ and up-to-date equipment. It will be a theatre building exclusively, except for a storeroom on either side of its twenty-five foot entrance, and will be of white terra cotta, with marble and gold trimmings. Mr. Browar now operates the Kenyon, Centre Square and Victoria theatres. He will continue the Kenyon as a vaudeville and picture house, and the new theatre to be devoted solely to the highest class of motion pictures. Mr. Browar paid $82,500 for the Wilson property. **

Harvey Hollis and Howard B. Brolley are the Milton Grand Theatre at Milton, Pa., on a hunting trip in the northern part of the state. **

Creator, bandmaster, was guest director of the augmented orchestra at the Million-Dollar Grand, week of October 31. **

The coke ovens about Fairchance, Uniontown and Brownsville, Pa., are all starting up. This condition of affairs has resulted in a decidedly active business in exhibitors, who feel confident that the worst of the business depression is over. **

John Condoleon, son of the owner of the Lyceum Theatre, Kitanning, Pa., was instantly killed in an automobile accident recently. **

F. C. Wright, of the Denman Theatre, Girard, Pa., is laid up in bed with a broken leg as the result of an automobile accident. Wright is getting along nicely and expects to be out of bed in a short time. **

Henry Illig, of the Liberty Theatre, Lilly, Pa., had been operating his house only four nights a week until a month ago, when he added and now he states that so well he is going to start up on the sixth night. **

George Clark, of the Bijou Theatre, Meadowlands, Pa., is back from a hunting trip. He says all he got was a couple of wet feet and a bad cold. **

Robert Fulton, formerly owner of the Grand and Orpheum Theatres at Titusville, but more recently salesman for the Pathe exchange, is back to his first love, the Chick- quitty Theatre at North-East, Pa. After a short sojourn in Florida, Bob states that "hooch" is scarcer in the South, but it's of a better quality.

Mr. Farenbough, manager of the Orpheum Theatre, Altoona, Pa., is going to have a children's matinee on Saturday afternoons. He is giving them a musical comedy of an hour and a half, in addition to six reels of selected pictures, all for ten cents admission. **

Charleston, W. Va.—The city bought a building and leased a permit for the new Karsee Theatre on Summers street. It will be 94x221 feet, three stories and full basement, and is to cost $100,000. It will be built of brick. **

The Columbia Film Service, Pittsburgh, has secured the territory of the "Wise" in the "North," the big feature of the Canadian Northwest, produced by Jose Brandt and George H. Davis, featuring Roy Stewart and Louise Lovely. **

Manager Carlos Moore, of the United Artists branch, is recovering from a bad case of rheumatism, and fast getting back to his usual "peppy" condition. **

Herman Garfield, of New York, is spending a few days in Pittsburgh, in the interests of a new film, "The Parish Priest." **

J. L. Day, Pittsburgh's well-known advertising agent, is again a proud daddy, his wife having presented him with a fine baby girl the other day. Congrats! **

Manager Harry E. Reiff, of the local Hodkinson branch, along with his associates, is comfortably settled in his new offices at 1010 Forbes street. Exhibitors are invited to drop in and inspect the new quarters. **

K. R. Bair is the new salesman at the Pittsburgh First National branch, and the only interloctions from Alexander Park. Mr. Bair is a son of Architect Harry S. Bair, who has designed many of Pittsburgh's most beautiful picture houses. **

The Park Theatre, a vaudeville house of Eric, Pa., has changed its policy and hereafter will run both vaudeville and pictures. **

The Strand Theatre, Lincoln avenue, East Liberty, has given changed hands, and it is understood that the new owner will inaugurate a policy of both vaudeville and pictures. **

San Francisco

Walter W. Kofeldt, manager of the local branch of the Pathe Exchange, Inc., has returned from a short trip to Los Angeles where he sold "Hurricane Hutch" personally to Alexander Park for presentation at San Francisco and Oakland. **

Robert F. Abraham, well-known theatre manager of San Francisco, has been given the management of the Century Theatre in the suburban city of Oakland. The policy of this house has been changed and musical comedies are no longer being featured. Moving pictures will be
shown exclusively and Paramount service has been secured.

Walter S. Westing, Western dis- trict manager for the Pathe Ex- change, Inc., is paying the Los Angeles branch a visit, but will return to this city when the change is made to the new quarters on Turk stree...+

The members of the local Robert- son-Cole branch are feeling quite elated over the showing made by this office in the most recent national con- test in which it finished third.

The Francesca Theatre, formerly the College, has been reopened as a first run house. The initial show- ing has been quite satisfactory. Music is being furnished by a Photo- player.

George Sharpe, for several years manager of the Liberty and Strand Theatres of Fresno, Calif., is under- stood to have purchased an interest in these houses.

T. Tobias, of the Patterson Thea- tre, Patterson, N. J., is dead of heart failure early in November.

Jules Smith, owner of the Butler Theatre, Tonopah, Nev., is a visitor in San Francisco coming to ar- range bookings for the early part of 1922.

Walter Clee, who covers the Val- ley territory for William Fox, sur- prised his friends on Film Row re- cently by returning from one of his trips with a big order.

Barney Bemard, for some time with Realart, has severed his con- nexion with this exchange and has joined the staff of First National, L. P. Metzger, formerly in business on his own account in Seattle, has likewise joined this exchange, and M. E. Vairy has been placed in charge of the special comedy depart- ment.

Rufe Naylor, a theatre magnate of South Africa, spent a few days in this city early in November en route to Australia, where he will enter into negotiations for the erec- tion of a chain of moving picture and vaudeville houses.

Hugh J. Ward, general manager of the J. C. Williamson Company, which operates theatres in Australia, was a recent visitor here on his way home from his tour of Europe and America.

Miss Bernice Vert, an Australian moving picture star, has a recent ar- rival at San Francisco from the Antipodes, coming here to appear in California-made productions.

Col. C. E. Bray, Western man-ager of the Orpheum Circuit, left recently on a trip to Salt- Lake City just before his depart- ure he had the pleasure of receiving a visit from Sir Alfred Butt, a theat- re magnate of England.

The Auditorium Theatre at Grass Valley, Calif., has changed hands and is to be remedied and modernized. C. B. Woods retires, but Will Williams remains as manager.

J. Margulis is planning to erect a moving picture theatre at Ukiah, Calif. —+

D. Dickson and Wicken will erect a moving picture theatre at Leesburg, Va., which will be leased to Pol- lock & Boyd.

The Redwood Film Company has been incorporated at San Francisco with a capital stock of $200,000 by W. A. Howell and C. W. Humphreys.

Articles of incorporation of the West Coast Films Corporation have been filed at San Francisco, by H. C. Scott, N.E. M.ason and W.S. Stew- art. The capital stock is placed at $500,000.

W. Wylie Mather, of the People's Theatre Co., Ltd., Honolulu, T. H., is a recent arrival from the islands. Work on the People's Theatre has been delayed for some time, various lines have been filed by con- tractors, which makes the future of the company uncertain. Construc- tion costs much higher than original estimates are blamed for the trou- ble.

Philadelphia

The Riant Theatre, just com- pleted in Conshohocken, for Harry Schwalbe, contains 1,000 seats, be- ing built of brick and stone trim- ming. The interior is limited in the blue grey and gold and trimmed with blue silk draperies and a silk velour curtain over the screen. A huge golden dome in the center has been equipped with the diffused lighting system from which various color effects are made. For the last week it has been a scene to surround the dome and suspend from the highly ornamented ceiling. The theatre is strictly modern with all the latest equipment supplied and installed by Lewis W. S.waab, will consist of one Super-Light screen, four of the latest models. The Ampere General Electric motor gen- erator, in a booth 15 by 15 feet, with an 8 foot throw and straight pro- jection axis, with W. F. Smith as its chief, will be in the theatre. The Riant opened Saturday, November 12.

Eli M. Orowitz, local exploitation manager for the Paramount-Art- craft pictures, has started a wide campaign in "The Sheik," which is to be released soon, in the form of a four-page syndicated newspaper. There are five changes on the first page, subject to the title desired, date line, name of theatre, address or town and play date. The re- mainder of the paper is devoted ex- clusively to "The Sheik," and other interesting motion picture news that the average photoplay devotee wants to hear. The price may be as low as $1.15 per thousand on specified lots, while there will be no charge for premiums made to order.

Victor Herbert, the celebrated leader and composer, has been en- gaged by Frank Buhler, general manager of the Stanley Thea- tres, to head the Stanley Thea- tre orchestra as an added attraction and will begin on a two weeks' en- gagement, starting Monday, November 14. Concerts will be given matin- ees and evening performances.

Harry Abbott and Oscar Lummi, projection engineers, have been ap- pointed in charge of the projection for the new Alhambra Theatre.

Plans for the new million dollar motion picture theatre to be erected at Germantown and Lehigh avenues, have been drawn and completed by H. Childs Hodges and approved by William Freiberg, owner.

Plans are now under preparation for another new theatre to be built for the Felt Brothers at 52nd and Market streets, West Philadelphia.

H. M. S. Kendrick, for many years the popular manager of the Fairmount Theatre, 29th and Girard avenue, has resigned and accepted an appointment from William Freiberg, where he will manage the Audubon Theatre, Broadway and 166th street.

Detroit

Edward Cohen has assumed charge of the Majestic Theatre, which is operating under a policy of vaudeville and pictures, with two changes weekly. Cohen succeeds F. R. Talbot, of New York, and is the manager in conjunction with the Shubert vaudeville house, downtown.

The W. W. Hodkinson Corporation has established its own ex- change in Detroit in the Film Building. Ralph Pecham is manager.

Sam Morris, general sales man-ager for Select Pictures, was in the city last week confering with J. O. Kent, local manager.

Four additional salesmen have been added to the First National Exchange in Detroit, three of them for the new comedy department. H. W. Helmhold, of Minneapolis, has been promoted, two special repre- sentative for Associated Producers.

J. O. Brooks, formerly manager in the Atlantic city for F. W. Wust Corporation, has resigned to join the Metro field forces in this territory.

A new theatre to be known as the Palace, is to be erected in the new automotive city of Marysville, in Michigan's Thumb District. It will cost about $20,000 and work is to be started at once.

Plans are completed and work will start within 30 days on the new Lyric Theatre to be erected in Birmingham. It will be 90 by 50 feet in size and will seat 800. It will have a hotel and stores in connection. The Birmingham Amusement Company, of which Robert Beals is managing director, will own and operate the enterprise. It will be completed some time during the winter.

Cincinnati

School boys of Cincinnati were given two treats last week during the city wide celebration of Boys' Week, when they were guests of the B. F. Keith's Theatre for a showing of Charles Ray in "The Old Swimmin' Hole" and of the management of the Lyric Theatre for a showing of "Over the Hill."

As an added feature to the showing of "Over the Hill" at Gift's Theatre, Cincinnati, representatives of the Fox Film Company interests arranged for the personal appear- ance of Miss Hodges who plays the role of mother in the film, at the theatre for two days last week. Mrs. Carr gave short talks during the shows; this week also was the guest at numerous functions arranged in her honor while in the city. She was accompanied by her daughter, the eldest of the four C. Carr children in the picture with her.

Incidental to the personal stay in Cincinnati, another feature in which she is starred, is entering on its fourth consecutive week's run at the theatre, with the house still playing to capacity audiences. The picture is booked for an indefinite period.

Isaac Frankel, manager of the Lubin Theatre, charged under the honest advertising law recently, was dismissed by Judge Samuel W. Bell as Municipal Court, last week. A motion to the theatre the affidavit on sev- eral grounds was allowed by the judge and the case was closed. It was reported that Judge Frankel wrongfully advertised the film, "D'Artagnan," showing at his theatre as the much heralded film, "The Thirty-Nine Steps," which is now being shown at the Capitol Theatre next week.

At a dinner given by Cincinnati branch managers, Frederic Strief, former local manager for the Famous Players-Lasky Company, was presented with a gold watch last week. Strief is to take charge of the Minneapolis brand of the corpora- tion.

The feature event in picture thea- tre circles during the past week was the personal appearance of Clara Kimball Young at Ascher's Capitol Theatre, in connection with the showing of the regular feature picture, "Painted Lady." Young stay in Cincinnati Miss Young was entertained by various civic organizations and was also the guest of honor at a public reception and entertainment at the Alhus Hotel winter garden, a few days before she left the city.

Every box office record at Gift's Theatre, which has been taken over for an extended period by Fox Film, has been smashed at the end of the first week's run of "Over the Hill," Fox super feature.

Canada

The Regent Theatre, of Esquimalt, Southern Ontario, was considered one of the finest moving picture theatres for a frontier town in the North Country, was burned to the ground during a storm of unknown cause. The Regent was built one year ago at a cost of $50,000.

John Prosscot, the new manager of the Capitol Theatre, Winnipeg, Manitoba, is a real veteran of theatrical business. His first star was made at the Hopkins' Theatre, Chicago, as assistant treasurer in 1896 and since that time he has
acted in the legitimate, teamed for several years with Theodore Roberts in vaudeville, served as a road manager with several big companies and was with the United Booking Corporation for four years. He made his first screen appearance as the villain in "The Diamond from the Sky" one year ago.

Earle C. Hill has also been appointed conductor of the Capital Theatre orchestra in succession to E. Joseph Shadway, who recently joined the Minneapolis Symphony Orchestra. Hill has been identified with Winnipeg, Calgary, and Vancouver since 1907, having been active previously in Winnipeg, Cleveland, Vancouver and Edmonton, Alberta.

J. A. Wilson, former manager of Regal Films, Limited, in Vancouver, B. C., and also with the Canadian Universal Film Company in Montreal, has been appointed manager of the Winnipeg branch of the Fox Film Corporation by W. F. Barrett, Canadian general manager. The appointment of W. J. Wilson replaces W. S. Jones, who resigned recently.

J. Welch, of Winnipeg, Manitoba, identified with several film exchanges during a number of years, has gone to Calgary, Alberta, to open a branch office of the United Artists Corporation. He will serve as Western representative of the organization, members of which are in Toronto, under the direction of J. Cranston.

The Grandview Theatre has been opened by Thomas Shiel on Commercial Drive, Vancouver, B. C. This house replaces an older theatre of the same name which has been operated by Mr. Shiels for many years. The seating capacity of the new theatre is 900, which is exactly double that of the former structure. It is of brick and tile construction, 53 by 105 feet in dimensions, with a front faced with tapestry brick and stained trimmings, as designed by Architect H. H. Simmonds.

Walter J. Dolman, formerly of Detroit, has been appointed manager of the new College Theatre, Winnipeg, Manitoba where a fine new concert room was recently completed. Dolman was associated with Winnipeg to be the manager of the province of the Organic Theatre where he remained for two years. He was formerly manager of the National Theatre, Winnipeg, but has now received the important appointment at the College. Mr. Dolman is credited with securing the largest musical libraries in Canada.

Members of the new Lion's Club is Winnipeg, Manitoba, made their first public appearance at the Capitol Theatre on November 8 at a concert given by Mr. Albert Edwards, manager of the Capitol. A business meeting of the club was held in the theatre following the performance.

The First National Exhibitors' Exchange, Limited, a Western Canadian subsidiary of Jule and J. A. Allen, has been opened in Winnipeg branch of the Select Pictures Corporation. W. P. DeWess, of Vancouver, will be managing director of the combined offices with W. E. Marshall in charge of sales.

At a recent conference of Western Canadian representatives of Regal Films, Limited, the following were present: Ben Kaufman, Toronto, general manager for Canada; Ben Sokolin, Calgary manager; Henry Shoemaker, Toronto, manager for the Canadian West; Ted Gould, of Winnipeg; W. F. Keeth, manager for the Toronto branch manager. Important matters affecting the distribution of Roberton-Cole, Realeart, Metro and other releases were discussed.

Charles Ramage, with the Toronto office of Fox Film Corporation for 19 years, has joined the Toronto branch of the Associated First National.

E. F. Hutchings, owner of the Great West Saddlery Building, in which the dozen film exchanges of Winnipeg will occupy offices, is spending $75,000 in the remodeling of the structure to make it comply with new civic regulations concerning operation of film exchanges while the exchange branches themselves are spending $60,000 in equipping the various offices. The building has been fitted with a new fire-proof walls which have ventilating shafts opening out of the roof of the building. The exchanges are taking a ten-year lease of the structure.

Buffalo

Arthur J. White, manager of the Buffalo Educational Exchange, has resigned to accept a position as booking manager for the B. F. Keith Circuit with headquarters in New York. He has been succeeded by Elmer Dodds, former manager of the Liberty Theatre, Poughkeepsie, who has been a member of the sales staff for several months.

Bardner & Averill, of Webster, N. Y., are opening new theatres in Honeoye Falls and Williamson.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures, Inc., Buffalo, will open an exchange in Albany with Maurice Cohen will be in charge. John M. Sitterly is back with Nu-Art, covering the Southern Tier, and Mr. Zimmerman has also negotiated Mell R. Edwards as a salesman. Mr. Zimmerman has returned from New York with a series of the Johnnie Hinkle, "Pola Negri subjects, "Intrigue" and "Vendetta;" "Heart of the North," and "In the Mood of Lust, Much Married," with Mary Anderson. The "Road to Arcady," with Virginia Lee, "Crossing Trails," a recent release produced by the Burlington Adventure pictures; "Everyman's Price," starring Grace Darling, and others.

A man entered the hotel Statler, Buffalo, one day last week and signed "L. Lloyd, Seattle," on the books. Later in the season arrived for Harold Lloyd, Statler Hotel. The hotel employees thought he was just a visitor and so announced to the reporters covering the hotel arts. They interviewed Mr. Lloyd who declared he was here to make a new comedy with Niagara Falls as the background. W. A. V. Mack, theatre manager, hearing of Lloyd's presence, invested with the result that the man proved to be an impostor. The man had no baggage and engaged a cheap room. All the newspapers, however, fell for the story.

Rowland & Clark have opened their new Perry Theatre in Erie, Pa. The theatre is in the hands of the owners of several Pittsburgh film men attended the opening.

Sydney Samson, manager of the Grand & Warner office, announced the purchase of the property at 25 Forest Ave. as a site for a new three-story exchange building to be occupied exclusively by the Grand & Warner forces. The new office will be ready soon after the first of the new year. The building will cost about $45,000. Mr. Samson will book the "Girls Leave Home" at the Strand Theatre in Buffalo and Syracuse.

Charlie Saunders, of Screen Attractions Distributing Company, is opening an office in Albany at 67 Broadway on December 1. This office is housing an eight-run unit program and Jack Hoxie in "Thunderbolt Jack.

Joseph Kozanowski, owner of the new Rivoli Theatre at Broadway and Sweet avenue, Buffalo, is dead after a long illness. Members of the family will continue to operate the Rivoli.

The new exchange of the W. W. Hodkinson Company in Buffalo has been opened at 145 Franklin street. The local personnel is as follows: Paul D. Boyle, branch manager; J. L. Daly, office manager; Marion Gueth, booker; Alice Carroll, magnate; John Gentile, shipper, and Alberta Fabius, film inspector.

The youngsters from the Buffalo Orphan Asylum were the guests of Bruce Fowler, manager of the Elmwood Theatre, at the special Elec- 

The kiddies had a great time viewing "Black Beauty," and a long list of funs.

M. Harenski, who recently came to Buffalo from Detroit to buy the Majestic Theatre, on East Perry street, has turned an unsuccessful house into a very successful one and reports business booming once again. The theatre has been decorated and remodeled.

Bob and Ruthy Albert, of the Albert Theatre, Lancaster, N. Y., put on a dance in the town hall, Monday evening, November 7, which was attended by a number of Buffalo film folk. Mr. and Mrs. Albert are planning another dance in December, to be a Hula-Hula affair. The Hula girls are to be guests on that occasion. Dor- alinda is coming to Buffalo December 12 to appear in person at the Loew State.

Harry Berns, formerly assistant manager of United and now manager of the Toronto office, of the Producers' Union held his annual ball in Eagles' hall, Thursday evening, November 10. The event was a big success. Exhibitors and exchange men were well represented.

George Rowell has resigned from the Buffalo Fox office to accept a position with Realart in Detroit. Mr. Rowell is the father of W. C. Rowell, who is now covering the Rowell, former manager of the Southern Tier for Fox.

Lester Wolfe, of Super Distributing Company, has signed up "Madonnas and Men" for the General Theatre chain of houses. The Palace, Buffalo, put the production over to excellent business last week.

P. H. Smith is now spending all his time in the Buffalo territory pushing United Artists' Production Office Manager Markowitz has taken office at the exchange, 221 Franklin street.

Clarence Snyder, former shipping clerk at the Buffalo Goldwyn Exchange, has been promoted to the position of John George Saeher, who is now with Metro.

Charles Ray, accompanied by Mrs. Ray, General Manager Richard Willis, Assistant General Manager Albert A. Kidder, Cameraman Raymond Kane, will visit Buffalo and Niagara Falls, Monday and Tuesday, November 21 and 22. Buffalo First National Exchange Manager E. J. Hayes is making preparations for the reception of the visitors.

"The Blot" for

Marvin Theatre

C. D. Bellinger, owner of the Marvin Theatre, Findlay, Ohio, spent a week recently looking over the biggest current productions before selecting his attraction for the evening bill of his new playhouse. Lauded by Mr. Holah, manager of the Warner Distributing Corporation office in Cleveland, received the following note from Mr. Bellinger:

"After having made three special trips to Cleveland and looking over several attractions, I feel it would be a pleasure to advise you that I have decided to open my theatre with 'The Blot,' to be run four days commencing October 31.

Criterion Opens

"The Blot," an F. B. Warren production, was selected to head the bill at the Criterion Theatre, which opened in St. Louis recently under new management. The showing of this Lois Weber film was of special interest to local picture fans because of the presence in the cast of Carl Voight, a St. Louis boy.

Warmly Received

Clune's Broadway Theatre, Los Angeles, accorded F. B. Warren's "Our Mutual Friend" a warm reception when this screen version of Dickens' novel was screened. Picture fans were of the opinion that the famous English author, were he alive today, could easily walk off with the sweepstakes in any modern scenario contest.
Kansas City

The W. W. Hodkinson Corporation, of Kansas City, is settled in its new offices on the sixth floor of the Film Building. Ralph Simmons, branch manager, is very well pleased with their new quarters and extends a cordial invitation to all exhibitors.

John N. MacMeekin, Realart special representative, was in Kansas City recently on his way to Realart's Eastern offices. Mr. MacMeekin has been in Denver, where he was acting as manager of the office there, awaiting the arrival of David Bly, who has now transferred from Kansas City to the Denver office.

Thomas A. Curran, a representative of the Arrow Film Corporation, of New York, spent a few days in Kansas City, showing some new Arrow product.

Charles LaFeaver, of Amoret, Mo., opened his new theatre there recently. The new projection machine was installed by the Stebbins' Supply Company.

J. G. Rohfs, assistant treasurer of the F. B. Warren Corporation, visited the local office last week.

E. S. Allison, a recent representative for Educational, left recently for the coast, where he will enter the producing field.

The Reel Theatre at Oswego, Kan., was recently bought by N. W. Hutton, of the Northern Kansas Theatre Circuit, from H. H. Daniels.

R. Melcher is now with United Artists, after having resigned from the Warren Corporation.

The Gold Seal Film Corporation is a new company which has entered the field of Kansas City. The company is headed by E. A. Howard, and a six-reel picture, "Railroad Romance," is in the process of production. This company is also making commercial and industrial films. V. A. Simes is chief cinematographer and lab technician. Tom Taylor, a well known figure in film circles here, is the company's sales manager.

The Gayoso Theatre, of Kansas City, was robbed of $30 November 7.

W. L. Rutherford, who recently resigned as association manager of the Kansas City branch of Universal, will spend the winter at Pocatello, Idaho, according to word received from him.

Jack Langan, recently with Crescent, is now cashier for Standard.

R. J. Mack, formerly manager of the Novo Theatre in Kansas City, Kan., is representing Associated Exhibitors in the Kansas territory.

David Bly, recently connected with Federated, left not long ago for the coast.

J. C. Maxwell, formerly with the Kansas City Machine & Supply Company, is covering the southwestern Kansas territory for Universal.

Thomas E. Dodd, recent assistant booker for Pathe, has succeeded J. A. White, following Mr. Parkhurst's resignation to accept the position of office manager for Hodkinson.

Elmer Case, formerly of the Royal Theatre, at Garnett, Kan., has taken over the Star Theatre at Yates Center, Kan.

Calvin Rice has been added to the list of forces of the Film Corporation and will cover southwestern Kansas.

Baltimore

Nathan Goldberg has purchased the Liberty Theatre, 308 South Broadway, from Benjamin Cluster, for about $10,000. The property is subject to a ground rent of $180 per year and the lot measures 22 by 110 feet. This playhouse has a seating capacity of 300 and the transaction took place through the Maryland Title Guarantee Company.

The Sunset Theatre, 1110 South Charles Street, which has a seating capacity of 400 and has been operated since June 20, by Abe Marks, has been taken over by Oscar M. Schmalz, promoter of the Gilmore Theatre (colored).

Benjamin Cluster, owner of the Charles Street theatre, who has appointed Edward Rutley as house manager.

All persons who took part in a parade held in Cambridge, Md., on Armistice Day, November 11, were entertained by the management of the Opera House afterwards. Pictures showing the Twenty-ninth Division were shown on the screen.

Wilson J. Carroll, of the Twelfth Ward, Baltimore, Md., introduced an ordinance into the first branch of the City Council on Monday, November 6, calling for giving permission to the Peabody Heights Amusement Company, Incorporated, to build a moving picture theatre on the southeast side of St. Paul Street, just north of Twenty-fourth. It was referred to the joint committee on Police and...-

A meeting was held at the New Theatre, 210 West Lexington street, on Sunday evening, November 13, through the courtesy of Charles E. Whitehurst, to raise funds to maintain the home for disabled soldiers and sailors at Woodlawn World War Springs, Md., during the winter. A program of moving pictures was arranged and the affair was held under the auspices of the Maryland Air League which operates the home during the other three seasons of the year. An advance plan for funds was made by Mayor Henry S. Barrett, who was interrupted at one time by a man in the gallery who wished to speak. He soon had to erect a 600 motion picture theatre in one of the city's side neighborhoods of the city. Frank Krause is president of the company.

John Seifert, of Dayton, O., one time president of the Metro Theatre League, of Ohio, has obtained an option on the Why-Not Theatre at Greenfield and will assume personal charge of the theatre, it was announced this week. Mr. Seifert succeeds William R. White, who was last summer at Dayton.

He owned two large theatres in Dayton, it is understood, but disposed of his interests recently in order to head a new object that be to obtain control of a string of theatres in the smaller cities.

The newly rebuilt Temple Theatre at Mishawaka was opened recently with a special program of feature pictures, with a red carpet. Enlarged and remodeled with a new screen, new seats, an orchestra of six pieces and all the modern improvements that tend to add to the comfort of the patrons, the Temple is a welcome addition to the city's amusement field. L. J. Lambert is manager of the theatre.

Minneapolis

William R. White, a Minneapolis man, has succeeded John Prescott, who is now manager of the Capitol Theatre in Winnipeg, as managing director of the New Garrick Theatre here. Mr. White has been with Finkelstein and Ruben for several years, and was assistant manager under Mr. Prescott previous to his departure. He started in the show business as a water boy at the Bijou Theatre, when that house was under the direction of Theodore L. Hays, now general manager of the Twin City Amusement Trust Estate. Subsequently he worked at the Unique as an usher and at Pantages as superintendent, After returning from service in the Navy, he became house manager of the New Astor in St. Paul, and from there was brought to the New Garrick in Minneapolis.

Charles Perry, formerly manager of the New Lyric in Minneapolis, who has been in charge of the Capitol in Minneapolis for several months, has become the manager of the Indigo. He was recently made manager of the New Astor Theatre in St. Paul, succeeding John McClure, who became manager of the Capitol Theatre in Winnipeg. John Prescott, who succeeded Perry at the New Lyric, and has more recently been in charge of the Loring and New Garrick, Minneapolis, respectively, again succeeded Perry, this time as manager of the Capitol Theatre in Winnipeg.

Joseph Friedman, whose new Tower Theatre opened in St. Paul, has been able to increase the Minneapolis Auditorium some time during the winter for a limited period, to show Fairbanks' "The Two Orphans" and the new Pickford picture.

Ted Force, formerly manager of Finkelstein and Ruben's New Lyndale, has transferred to Brainard, where he is to manage their house there. He is succeeded at the Minneapolis house by J. C. Finley, formerly manager of the Pine Grove Theatre in Chicago.
“Get-Rich-Quick Wallingford” Based on Great Book and Play

Because of the great interest aroused by the preliminary announcements and the streams of inquiries relative to bookings, production companies have prepared a large number of prints of “Get-Rich-Quick Wallingford” and the prints have been dispatched to all Famous Players exchanges. “Get-Rich-Quick Wallingford” is considered by Cosmopolitan Productions and Famous Players to be an important release that the production will be handled by the distributing organization such as “The Affairs of Anatole.”

“Get-Rich-Quick Wallingford” is based upon F. O’Connell’s best-seller, and the popular stage play by George M. Cohan. Mr. Cohan’s play had a six-months run on Broadway, a long period for its day, was played all over the country by road companies and is still a popular number for stock companies. The stage production has all of the fine points of the stage play, it is said, with many elaborations made possible by the greater flexibility of the cinema art.

Royal Police Have Parts in Hodkinson Film

One of the outstanding features of the production “Cameron of the Royal Mounted” which is scheduled for release by W. W. Hodkinson late in December, is what is said to be the first authentic representation of the future of members of the Royal North-West Mounted Police.

When work was started on the picture “Cameron of the Royal Mounted” in the Fort McLeod district of Northwestern Canada, Ralph Conner, the author, and Hector Rea, the producer, had their influence with the authorities of Fort McLeod with the result that members of the Royal Mounted there gave official permission to accept parts in the story.

Large Bookings Show Appeal of “Disraeli”

The exceptionally large number of bookings of the George Arliss film production, “Disraeli,” is taken as one of the most striking indications with which to appeal this picture has all to classes of people—those who go to see only the occasional picture, as well as the film fan, United Artists says.

Queries covering a broad variety of associations and organizations, both motion picture and theater, are being received daily at the United Artists office and branches, and bookings are constantly being made by banks, colleges, schools, hotels, employees’ associations, big industrial concerns, and even for showing at functions in private homes.

The Methodist Church, Rollo, Mo., the Hitchcock Memorial Church, New York City, and the First Methodist Church, Delevan, Wis., were among the first of many churches to book “Disraeli” for showing to their congregations. Auburn College, Auburn, Ala.; the G. N. & I. College, Milledgeville, Ga., and the Ashville School, Ashville, N. C., booked the picture for general class purposes, and report excellent results.

“Disraeli” has been booked by Tom Tugger, for showing at the French Lick Springs Hotel, French Lick Springs, Ind., while the commandant at the West Point Military Academy, the Boy Scouts of Winnetka, Ill., and the American Red Cross at Fort Lyon, Col., will show it among the pictures of a like semi-historical adventure character. The latest to be put into production at Universal is “With Stanley in Africa.”

Makes Tie-Up with Newspaper

An unusually strong and attractive newspaper tie-up with Mary Pickford’s big film production, “Little Lord Fauntleroy,” released through the United Artists, was made in Chicago by the Fitches, Linde & Schafer Co., which is showing the picture at the Randolph Theatre.

First Agnes Ayres Star Picture Done

Last week saw the completion of “The Lane That Had No Turning,” Agnes Ayres first star picture for Paramount. It has had a quite a strenuous time, for the story is filled with heavy situations and touches of melodramatic action, involving numerous changes of costume and a good deal of traveling about to locations. Victor Fleming was the director.

In Ingram Film

Florence Deshon has been engaged by Rex Ingram to play Lady Burlesdon in his Metro production of “The Prisoner of Zenda.”
"The Iron Trail" Is Based on Actual Happenings of Real People

The basis for Shakespeare's declaration that "Truth is stranger than fiction" and proof of the adage that "A chain is no stronger than its weakest link" are forcefully illustrated in Rex Reach's film version of his own story, "The Iron Trail," the current United Artists release, which Mr. Beach says is dedicated to the memory of a really brave and courageous man whose exploits and remarkable personality are known to everybody in Alaska.

"It will interest exhibitors to know," says Mr. Beach, "that most of the incidents pictured actually happened in real life and almost exactly as I have described them in my story and as Whitman Bennett has reproduced them in the picture. Exhibitors everywhere will doubtless be able to use this feature in bringing their showing to the attention of the public.

"When I wrote the story I drew most of the characters from living personalities, and nearly all the events actually took place in Alaska, either while I was there or shortly before the time I met the man from whose life and work I have drawn the hero.

"The construction of the big railroad bridge, and the dangers that menaced it are based on facts, and while the bridge was saved from destruction just as pictured in the book and the film version, any person at all familiar with construction work readily will realize what would have happened if the workers failed to bolt the last tie-plate before the river ice broke and swept down against the big span.

"As a matter of fact a terrible illustration of what would have happened is found in what did happen in the case of the Quebec bridge disaster in 1916, when the failure of one casting in that structure caused it to collapse with heavy loss of life.

"The 'Iron Trail' is in reality the story of the accomplishments of the late Michael J. Heney, who was well known throughout Alaska as 'The Irish Prince.' He conceived the idea of building a railroad from the coast to the mining regions in the interior. When capitalists refused to back him financially on the ground that the project was not feasible, he put his own money into the undertaking and accomplished what stands today as one of the great engineering feats in railroad and bridge building.

Barker to Direct Universal Film

Carl Laemmle, of Universal, says the transfer of a dramatic stage production to the screen is one that requires genius and experience in both the legitimate and motion picture arts. Realizing this, and being resolved to overlook nothing that would make for the success of "The Storm," the Langdon McCormick George Breadhurst stage success, Mr. Laemmle has engaged Reginald Barker to direct it. Mr. Barker, Mr. Laemmle says, has had a brilliant career as a motion picture director and he came to the screen with a unique reputation as a stage director.

Harold Lloyd as Big Game Hunter

"Back to the Woods" is the title of the latest re-issued one-reel comedy, starring Harold Lloyd, which Pathé has scheduled for release the week of November 27. The offering shows the spectacled comedian in the role of a big-game hunter in the woods of Northwestern Canada. Bebe Daniels appears as the queen of the settlement, about whom the love interest centers; and "Sambo" Pollard is the hunter who accompanies Lloyd and shares in his exploits.

William Carleton in Realart Film

As a matter of dramatic history it is interesting to note that William P. Carleton, now playing the heavy in Wanda Hawley's fourth Realart production of the season, was leading man in "Floradora" at the time the much-publicized Evelyn Nesbit Thaw was a member of the famous Sextette. Mr. Carleton is a son of William T. Carleton, the well-known operatic player and impresario.

Melford Back Home

After five weeks in San Francisco where all the sea scenes for the picturization by Paramount of "Moran of the Lady Letty" were photographed George Melford and a company of thirty players, headed by Dorothy Dalton, who is featured and Rudolph Valentino, leading man, have returned to the Paramount West Coast studio.

Brownlee Chosen

Frank Brownlee has been engaged by Metro to enact an important part in "The Phantom Bride," Bert Lytell's new starring vehicle, a screen version of "Tommy Carteret," by Justus Miles Forman.

"What's the Limit," a Disarmament Film

Julian Ollendorf's next reel of Sketchographs, which he has just completed for Educational, is based on the subject of limitation of armaments. The title of the picture is "What's the Limit?"

Buys Davis Film

S. B. Grieve, of Grieve Productions, Chicago, who was in New York during the past week, purchased from George H. Davis and Joe Brandt, rights to the feature production, "The Heart of the North," featuring Roy Stewart and Louise Lovely, for Indiana and Northern Illinois.
WANT WELCH TO
GO ON PERSONAL
APPEARANCE TOUR

The Marcus Loew Theatres in New York City, where Elaine Ham-
merstein, in "The Way of a Maid," is playing, have prevailed upon Niles
Welch, Miss Hammerstein's leading man, to make personal appearances at
the principal Loew Theatres. Diana Allen, who has an important sup-
porting role in "The Way of a Maid" is also appearing in company with
Mr. Welch.

This desire to see Welch in person has been largely accentuated by his
appearances as Miss Hammer-

stein's leading man in "Remorseless
Love," a picture released some time
ago. In this picture the "team work "between star and leading man
was conspicuously effective, and

Myron Selznick taking heed of the
popular approval that came to him
from picture showmen signed Welch
on a long-term contract as Miss
Hammerstein's leading man.

In "The Way of a Maid," Welch makes his second appearance op-

posite Miss Hammerstein and he is
now the leading support of the same
star in her present work of pictur-

ing "Why Announce Your Mar-
riage?" a production being directed
by Alan Crosland at the Selznick
studios in New York.

"Disraeli" Played
to Capacity in the
Strand at Seattle

That the George Arliss photoplay, "Disraeli," a United Artists release,
not only pleased the motion picture public of Seattle, Wash., but won
enthusiastic praise, and stood the
go-box office test, is the report that
comes to the New York office from H.
B. Wright, manager of the
Seattle Strand Theatre.

"We all love praise," says Mr.
Wright in his letter, "so it was with
a great deal of pleasure and satis-
faction that I stood yesterday in our
lobby and heard the compliments and
enthusiastic praise from our patrons
who had just witnessed the per-

formance of George Arliss in "Disraeli.
'Give us more of this kind of pic-
tures,' 'a finished production,' Ar-

liss is perfect,' and similar praise.

"The box office, however, is the
real test of any attraction, and I
must say that 'Disraeli' surely stood
the test. Had a big house every Satur-
daay and Sunday and the picture built
every day. On Friday, the last day,
we had a line out until after 10
p.m. waiting to get in."

T. H. INCE HOST
AT REVIEW OF
NEW PRODUCTION

Thomas H. Ince was host at an

invitation preview of his forthcoming
special production for release
by Associated First National Pic-
tures, "Hail the Woman," at the
Beverly Hills Hotel, Los Angeles,
Tuesday evening.

A feature of the presentation was
the orchestraing by Mischa Guter-
son, musical director of the Grau-

man Theatre, Los Angeles, who led
the orchestra of twenty pieces, and
received the highest praise for the
accompaniment which those present
did not the least bit of or the finest
do. The guests were
enthusiastic in their praise of the
picture.

Mischa Guterson has prepared an
organ score as well as a complete
orchestration of "Hail the Woman,"
which will be a part of the com-
plete service to exhibitors prepared
by the Ince studios. The presenta-
tion was the second which Mr. Ince
has staged for the film, the first be-
ing a preview at the little theatre in
the Ince studios.

NEW R-C PICTURE
NEARLY FINISHED

Director William Christie Cabanne
is rushed work on the final scenes
of his next Robertson-Cole release
at the West Sixty-first street studio.
The story, which was written as well
as directed by Mr. Cabanne, was
originally called "Women of Con-
quest" as a working title, but has
now been finally named "At the
Stage Door."

BEST RESULTS ARE
OBTAINED FROM CLASS-
FIED ADS IN THE
MOVING PICTURE WORLD

O'BRIEN MAKES MORE
PERSONAL APPEARANCES

Eugene O'Brien has added three
more personal appearances by re-
quest to his already recordbreaking
list. In conjunction with "Clay Dol-
lor," his latest Selznick production,
Mr. O'Brien visited, last week, the
Academy of Music, one of New
York City's largest downtown thea-
tres and the Theatre Brooklyn, a
new and beautiful theatre seating
over 3,000 persons.

The Selznick star was warmly
welcomed at both houses by capacity
crowds which clamored to get a look
at him in the flesh. After doing his
"bit" before the footlights he was sur-
rounded by fans and address-
ers seeking everything from a photo-
graph to an autograph.

DIRECTOR ARRIVES
TO BEGIN PICTURE

Allen Holubar, who produced
"Man-Woman-Marriage" for Asso-
ciated First National release, has
arrived on the coast. The scenario
of the next Holubar production for
First National was written by Mr.
Holubar himself. Dorothy Phillips
will have the star role.

"PENROD" IS NOW
NEARLY FINISHED

Marshall Neilan's picturization of
Booth Tarkington's "Penrod," with
Wesley Barry in the titular role, is
nearing completion at the Hollywood
studios and will be delivered to As-

cociated First National Pictures for
showing in theatres throughout the
country within the next month.
"Penrod" has been popular with the
American public both in book form
and on the stage for the seven years.

THE PALEFACE
IS NOW COMPLETED

Buster Keaton's latest two-reel com-\node, "The Paleface," made under the
Joseph M. Schenck banner for
release through Associated First
National, has been completed and
will be ready for distribution in the
near future.

STAR DOROTHY DALTON
IN WESTERN STORY

Following the completion of
George Melford's production,
"Moran of the Lady Letty," in
which she is featured in the
title role, Dorothy Dalton will be
starred by Paramount in
"Theron of Lost Valley," by
Virgil Roel. This is a West-
ern story and Miss Dalton's
role, it is said, will prove to be
more like her greatest success,
"The Flame of the Yukon,"
than anything she has done re-
cently. Tom Forman will di-
rect.

Meanwhile, Mr. Melford will be
busy completing the inter-
ior scenes for "Moran of the
Lady Letty" at the Kissy
studio. He has just returned
to Los Angeles from San
Francisco where Miss Dalton
and Rudolph Valentino have
been the leading figures in a
great number of scenes filmed
along the waterfront and on the
Pacific Ocean.

One of the features of the
studio work will be the staging
of a big ballroom scene which
will be in pronounced con-
test to the rugged scenes taken
in San Francisco and aboard ship.

Miss Dalton plays the
picturesque role of a ship com-
mander.
“The Jolt”
Subject of National Interest Furnishes Theme for Starring Vehicle of the Two Fox Stars, Johnnie Walker and Edna Murphy.

Reviewed by Jessie Robbins.

The returned soldier and his adjustment in civil life is, at the present time, a subject of national concern. The authors of the fourth Fox production which stars the co-stars, Johnnie Walker and Edna Murphy, have utilized this theme in depicting the efforts of one of them to adjust himself to his new, changed, and different life in civil society. It is an everyday human story told convincingly. Some directors would have made such a tale wholly “job stuff” with tears splashing over all the footage, but not George E. Marshall. He has put the spirit of “Where Do We Go From Here, Boys!” into the civil life of the returned soldier “Yank” and the result is vastly entertaining.

As the former crook, but now hero of the A. E. F., who is trying to go straight, Johnnie Walker is frank. Edna Murphy is pretty and agreeable as the young bride, although it stretches the imagination to visualize her as a French girl. As usual, Raymond McKeel overacts. A toning down of his intensity would be a great improvement. Albert Prisco is villainous as the leader of the crooks.

“The Cost”

Georgette.......................... Edna Murphy
Johnnie Stanton..................... Johnnie Walker
Terence Nolan........................ Raymond McKeel
Jerry Laramie......................... Earl Dwire
Col. Anderson....................... Anderson Smith
Georgette’s Father.................... Wilson Hummel
Georgette’s Mother.................. Lulu Warren
Story by George E. Marshall and Jack Cresswell.
Directed by George E. Marshall.
Photography by Jack McKenzie.
Length: 9 reels.

“The Story”

Private Johnnie Stanton, of the A. E. F., has taken unto himself a French bride, the pretty Georgette. At a farewell party Georgette’s parents beg Johnnie to stay in France, but the distant U. S. is all he can see.

Once again in New York City the couple take a tiny flat. At a welcoming gathering of neighbors, in their hotel, Johnnie, coming to his senses, decides to return to France. But the happy French girl will not be able to bear the separation. Johnnie is unable to find a job. Continued rejections begin to discourage him. While he is absent, bill collectors threaten Georgette with foreclosure. Limur arrives. He tells Georgette not to worry, that he has found a job for Johnnie. When Limur tells Johnnie of the deal—that he is to steal some papers from a returned officer, he, at first refuses—then reconsiders when he remembers Georgette’s distress. At the house Johnnie gets the papers from the returned officer who is surprised by Nolan, his buddy. The house is burnt down by Johnnie’s colonel’s men. He breaks down and is confessing to Nolan when the colonel once again, comes in. There is a fight in which Nolan is shot. After an exciting chase, fight and round-up, the thieves are caught and good fortune descends on Johnnie and Georgette.

“The Man of Stone” (Selznick)

“The Speed Girl” (Realart)

“Dr. Jim” (Universal)

“Riding With Death” (Fox)

“The Jolt” (Fox)

“Western Firebrands” (Aywon)

“The Better Man” (Aywon)

“False Kisses” (Universal)

“What Do Men Want”? (Wid Gunning)

“The Wonderful Thing” (First National)

“The Silent Call” (First National)

“Shattered” (Kurtz & Co.)

“The Adviser”

In this two-reel Educational-Mermaid Comedy directed by Jack White, Lloyd “Ham” Hamilton has another vehicle that makes it easy for him to amuse with his type of foolishness. The comedy has a particularly strong beginning and maintains a high rate of speed throughout. Hamilton is seen in the role of a lawyer defending his first client, who, of course, is convicted, escapes from prison to warrant vengeance on “Ham.” It is good burlesque and suitable for any program.

“Old and New England”

The rural beauties of England and New England are contrasted in this Robert C. Bruce European Scenic released by Educational, and the discovery made that there is a similarity to them. The camera was well placed in taking the scenes and the finished result is a series of highly interesting and artistic views. The subject should be cut slightly, particularly toward the end where a scene of a waterfall is allotted too much footage.

“Great American Authors”

Entertaining as well as instructive pictures that give intimate insight into the lives of America’s great authors have been filmed by Charles Urban. These films are titled “Great American Authors.” Two recently shown gave views of the homes of Henry Wadsworth Longfellow and James Russell Lowell. Where they were born, the rooms in which they worked, the tranquil landscape surrounding their dwellings all are pictured with a fidelity and naturalness that seems to give the pictures the very atmosphere in which the great writers lived and moved.

Illustrations from their poems in which the characters have life and being and “live” the parts that the writers made them fit are excellently done. The poem of Longfellow’s which is delineated is “The Village Blacksmith,” and those of Lowell’s are “The Courtin’” and “The Fountain.”

“Riding with Death”

Charles (Buck) Jones Has a Whirlwind Career in His Latest Fox Production.

Reviewed by Jessie Robbins.

Film “fans” the country over will say goodbye to “Buck” Jones, who will now be legally and scenically known as Charles, he having made that one syllable synonymous with him. But the change in name will evidently make no difference in his strenuous screen life, judging by his latest Fox Production.

Stirring in the modern theatre, those good, old standby melodrama, the mortgaged farm, the aged parents, the sweet girl heroine, the handsome hero, and villain have served time without number, in various guises, to entertain innumerable multitudes and they are still going strong. The above familiar conventions, however, are the foundation for Charles’s first vehicle.

In this production the farm is a ranch in Southern Texas, therefore, there’s the Spanish-Mexican atmosphere. The hero is one of the famed Texas Rangers and the villain is the crooked sheriff with his gang of gringos. As “Buck,” Charles Jones has the quadruple job of rescuing the heroine, averting his slain chum, finding the stolen money and saving the ranch, and there is enough furious riding, hairbreadth stching to satisfy the most avid lover of Westerns.

The members of the cast live up to the pace set by Jones. Betty Francisco as the heroine and the remainder of the picture is strictly 1921.

“The Cast”

Dynamite Steve Dorsey.........Charles (Buck) Jones
Anita Calhoun..................... Val Nelson
Sheriff Old MacDonald............ Jack Mower
Calhoun............................ S. C. McDonald
Col. Lee Calhoun.................. H. Von Sickle
Chuck Dillon....................... William Steele
George Girard...................... Gasper von Bock
Capt. Jack Hughes.................. William Gillis
Tony Carilla........................ Artie Ortega
Ross Carilla....................... Tina Meduti

“The Story”

Sheriff Pat Garritty holds the mortgage on Col. Lee Calhoun’s ranch. As he covers the ranch and his Calhoun, Col. Lee’s granddaughter, he arranges with his henchman to kidnap and kill Val Nelson, Calhoun’s foreman, who has left town to get the money to pay off the mortgage. Before Nelson leaves he makes his plans, “Dynamite” Steve Dorsey, Texas ranger, who has just brought in his men. During this conversation Nelson tells “Dynamite” that Anita really cares for him and then urges him to visit the ranch. Nelson leaves for home. “Dynamite” finds Anita’s picture and starts to follow Nelson. In the desert he harvests and finds Nelson dying, the money gone. Nelson’s former sweetheart, “Dynamite” is wounded. Nelson et al. are allowed to come to the ranch and demand possession. Calhoun begs for time, but is refused. Then occurs a series of thrilling events, Nelson returns and the money is found and taken to town. Everything seems over when the rangers ride in. The sheriff and his gang are overwhelmed, the money is found, and Anita admits her love for “Dynamite.”

“Program and Exploitation Catches”

Charles (Buck) Jones As a Texas Ranger Makes Things Hum. —When He Starts Out to Foul the Villainous Sheriff and Save His Sweetheart.
“The Man of Stone”
Conway Tearle Does His Usual Good Work In Desert Drama, Selznick Production.
Reviewed by Jessie Robb.
In his latest Selznick Production, Conway Tearle does his usual good work in portraying the role of a British officer whose career brings him to London in the opening of the picture and thence to the Arabian deserts. The first part of the picture is entertaining, acted and directed, and has such handsome and correct scenic investiture, along with a strong romance, to make it deserving of note. Here is the best picture Mr. Tearle has appeared in. Unfortunately, the latter part of the drama, which is located in Arabia, while well handled, presents almost drudgery in its attempt to illustrate the sound dramatic structure to a strong and logical final. The desert scenes have the correct atmosphere, but it is forcing a hyperbolic ending and presenting an occurrence repulsive to the majority to present a supposed marriage between two races.

The Cast
Capt. Deering........Conway Tearle
Laila........Betty Howe
Lady Fortescue........Martha Mansfield
Lord Deering........Walter Huston
Lord Branton........Warren Cook
Lord Reggie........Charles Brown
Scenario by Lewis Allen Browne.
Directed by George Archainbaud.
Length, 5 reels.

“The Speed Girl”
Bebe Daniels Plays Herself in High Powered Comedy, Reelart Production.
Reviewed by Jessie Robb.
When Bebe Daniels, Reelart star, served time for the crime of "jumping the gun" somewhere in California, it was inevitable, that sooner or later her experience would serve as a basis for an eventual vehicle. The vehicle in this production is the life of the female comedian of the speedster type with just a touch of serious drama. Anything about people and the ways of the stage and screen is interesting to the great general public. By having Miss Daniels assume the role of a moving picture star, glimpses of the making of a picture and a star’s life in the pictures are achieved. This film, which is being issued in the Press, has many entertaining moments. Miss Daniels’ acting is commendable, and she is convincing as the female comedian portrayed. It is a picture that has many values, and will be enjoyed by those who have seen the new screen comedies. The film is not original, but it is well put together, and Miss Daniels is excellent in her role. The film is recommended for general distribution.

The Speed Girl
Bebe Daniels, as the speed girl, in her own picture.

“False Kisses”
Director Saves This Universal Picture That Has Miss Du Pont As Its Star.
Reviewed by Fritz Tilden.
In "False Kisses," the new Universal star, who for some time was a Broadway sensation, prefers to keep her Christian name shrouded in mystery. Miss Du Pont, as a lighthouse keeper’s wife, shows a devotion to her husband living in a Harlem kitchenette apartment. Her husband, who goes blind, tends a lonely beacon on some shoals far out at sea, and she becomes keeper of the light.
The story upon which the picture is based is amazingly thin, but the director has seemed to bolster it up with some good material and a captivating arrangement of incidents that inject false drama that masquerades many times as the real stuff, and gets across. It is a good example of the gentle art of lengthening a two-reel story to a five-part feature that holds the attention almost the entire time.
"False Kisses" is the second starring vehicle ridden by the young woman with the one way name. It is stated, with the earnest hope that it does not sound patronizing, that Miss Du Pont shows a little improvement in her work. The members of her supporting company are just adequate.
The picture is adapted from a story called "Ropes" and had that title before some well meaning soul came up with the new name. "Ropes" exactly fits its theme and everything.

The Cast
Jennie............Miss Du Pont
Paul............Pat O’Malley
Jim............Walter Huston
Camille Clark........Camille Clark
Mrs. Simpson........Mrs. Simpson
Madge Hunt........Madge Hunt
Mr. Gimp........Mr. Gimp
Mr. Gimp........Mr. Gimp
Joe Hazelton........Joe Hazelton
Adapted from a story by Wilbur Daniel Steele.

Scenario by Blake Clifton.
Directed by Paul Scardon.
Length, 4,335 Feet.

The Story
Jennie Blake, a school teacher from the city, "can’t stand the sound of waves," comes between Paul Whalen and Jim Payne, a couple in the seaport town of Pecky Point, where she is now teaching. Jennie can’t decide which she loves, until Jim loses his temper and in afterward whipped by Paul. Then she marries Paul. Jim enters lighthouse service and in a few years returns as inspector, and finds Paul out of work and sends the couple to Blackledge Light, lonely and depressing.
Jim’s monthly visits are Jennie’s one touch with the world, and there are times when Jennie again seriously tempts her lonely, damned soul. Paul, by a fall, is blinded. During Jim’s next visit the sightless husband suspects his wife and finds them together. There is a sight and a blow against a wall to Paul’s head restores his sight and there is happiness at the end of the story.

Program and Exploitation Catches:
Conway Tearle, Selznick Star, Is Gallant British Officer In Colorful Drama of London and the Desert Wastes of Arabia.

“Pathie Review No. 130”
Athletes, especially jumpers, will be interested particularly in the slow motion section of this reel, which contrasts the styles of American and British champion broad jumpers, which shows the English stiff-leg jump and the American method of "walking down" the runway. St. Augustine, always interesting to Americans on account of being the oldest city in the country, is treated in an interesting section which shows historical sites, and introduces a section showing the various types of inhabitants of New York, including the kiddies. An interesting industrial section which underlines the fact that the United States is free from advertising, shows the method of manufacture of an automobile tire, which should appeal especially to motorists.
"Dr. Jim"

Universal Picture, Starring Frank Mayo, Drives Home Moral Lesson Without Becoming Preachy.

Reviewed by Fritz Tidden.

One of the rare instances when the Universal Company has presented a picture having a title that has some connection with what follows takes place in the release of "Dr. Jim." The title is derived from the name of the leading character, Frank Mayo, and "Jim" is a variation upon an old theme, a procedure followed with success many times and in this particular instance, it results in a successfully written and well acted picture.

The scenario writer and director should be commended for accomplishing something that is frequently called a feat. They drive home a distinct moral lesson without once allowing the progress to become one of those frightfully tiresome and eminently unsuccessful preachments. The audience will never realize that it is being preached.

Frank Mayo gives a performance that is above his average, and conveys the emotions called for by the character he plays with neatness and distinctness. Claire Windsor is excellent as the weak, socially aspiring wife. The rest of the cast are fine with but one exception. A word should be said for the settings and direction of the storm at sea scenes.

The Cast

Dr. Jim Keene ............. Frank Mayo
Helen Keene .............. Claire Windsor
Kenneth Ford ............. Oliver Cross
Hobby Theophen .................. Tom Anderson
Robert Anderson ........... Robert Blakse
Herbert Hayes ............. Aast. Doctor
Asst. Doctor ................ Gordon Sackville


"The Wonderful Thing"

Norma Talmadge Gives Charm and Interest to Rather Slight Story on Familiar Lines. Released by First National.

Reviewed by Edward Weitzen.

The story of the American heiress who marries into an aristocratic but impoverished English family has been told on the screen in many forms, but is worth the retelling when capitalization is given to the story. "The Wonderful Thing" is a slight story on familiar lines but the star gives it charm and interest. There are characters capable of work for a good English three volume, and they occasionally get into one another's way, but expert work by all the members of the cast and a well-handled script by J. Donald Ogden from Fords the young Englishman who offers his hand to the Paris raised American heiress to save his brother and ends by giving his wife his heart. Mr. Donald Ogden is admirably assisted by Julia Hall and Howard Truesdale are thoroughly capable.

The Cast

Jacqueline Laurentine Boggs
Norma Talmadge
Donald Manbery .......... Harrison Ford
Catherine Manbery Truesdale. .... Julia Hunt
James Sherrill .................... John Bowers
Laurence Manbery ......... Robert Agnew
Dudley Manbery .......... Ethel Fleming
Alexia Mannerby .......... Mabel Bert
Angelica Mannerby .......... Pamela Burke
"Smooth Bill" Carter ........... Walter McEwen
General Lancaster .......... Charles Craig
Lit. by Lillian Gish, John Bowers, and Forrest Halsey.

Scenario by Clara Beranger and Herbert B. Lewis. Directed by Herbert Brenchen. Length, 6,580 Feet.

The Story

The Mannerby's, inhabitants of Hall, were in bad enough financial straits already, when the younger son, Laurence, got drunk one night and gambled and a debt of $15,000. Patel by "Smooth Bill" Carter by signing his mother's name to a check for fifty pounds. Carter tried to extort money from Laurence, who told him his silence and Donald, the older brother, found every effort to get money vain. Donald, having been dismissed by his father, visiting Donald's sister, was strongly attracted to Donald. Her friend told her that only her marriage to Donald. Donald agreed, to marry the girl. When Donald left home, the girl married him and brought the girl to an understanding of love and of her husband's nature that adds strength to both. he character and brings happiness to them both.

Program and Exploitation Catches:

He Waxed the Children Whose Bodies He Made Whole and Who Claimed All His Time. To His Wife He Was a Stranger. Do You Feel Your Husband is Neglecting You? Seek What Happened to the Wife of "Dr. Jim" and Perhaps You Will Have a Better Understanding.

"Dangerous Dollars"

Another of Holman Day's stories furnishes the basis for this two-reel drama distributed by Pathé. "The Children's Bodies" and "The Last Day" were the cases in which Ray Sawyer appeared in the principal roles. It is a very melodramatic and in point of appeal is hardly up to the standard of the majority of the pictures with a much unjustly accused of embezzlement. Unable to stand the sneers of his fellow townsman, he goes away, but later returns in panic to his innocence, winning the girl who has always believed in him—C. S. S.
"The Silent Call" Strongheart, Belgian Police Dog, Is Star of Novel and Entertaining Picture Released by First National.
Reviewed by Edward Weitzeil.

A novel, human, and highly entertaining picture has been produced by H. O. Davis in which "Strongheart," adapted Belgian police dog, is the central figure. The dog's performance is nothing short of marvelous, and the story, adapted from Hal G. Evarts' "The Story of Strongheart," a book by the late John E. Houston and James D. Houston, is based on real-life events. There is an excellent supporting cast, headed by John Bowers. The director, location, and details of production are of the same order of merit. "The Silent Call" should prove a strong drawing card for any class of theatre.

Reviewed by Jessie Robb.

The Australian middleweight champion, horseman, swimmer, now moving picture actor, Snowy Baker, has been chosen by directors of the English Church—formerly of the "ring"—in his latest William N. Selig Production, Aywun release, State Right. The story concerns the love of a young man for a woman of social standing, and the strong flavor of moral uplift in "What Do Men Want?" she has placed her hero in a rather uncomplimentary light and surrounded him with such a cast of characters as to make it hard for him to be found in all small towns. The introduction of the downfall and death of the trusting girl who heart breaks in sympathy and love seems forced, but the incident is well acted by all concerned.

The details of production and the acting of William Beery, Frank Glenden and the rest of the cast are all to the credit of the picture. "What Do Men Want?" will satisfy the large number of Lois Weber followers.

"What Do Men Want?" Lois Weber's Production Is a Correct Photographic Study of Certain Phases of Life.
Reviewed by Edward Weitzeil.

Lois Weber has produced another of those studies of life that is photographically correct, but is overlaid with detail. Again, there is, largely a question of selection, and a moving picture, although made with a camera, should be sketched by an artist—with imagination. In Snowy Baker, who was the strong chief who pulled the high-flavoured moral upthrust out of "What Do Men Want?" has placed her hero in a rather uncomplimentary light and surrounded him with such a cast of characters as to make it hard for him to be found in all small towns. The introduction of the downfall and death of the trusting girl who heart breaks in sympathy and love seems forced, but the incident is well acted by all concerned.

The details of production and the acting of William Beery, Frank Glenden and the rest of the cast are all to the credit of the picture. "What Do Men Want?" will satisfy the large number of Lois Weber followers.

Fairbanks Picture Opens New Philadelphia House

Because of its intrinsic merit as one of the best photoplays produced, Douglas Fairbanks' film version of the Dumas novel, "The Three Musketeers" is being shown in Philadelphia at the new Palace Theatre, where it is opening this week. Among the cast are played by three of the most famous of the modern screen players, Douglas Fairbanks, Jr., William Russell, and John Barrymore.

The projector is the best one on the market, and the sound is clear and distinct. The music is excellent, and the lighting is perfect. The acting is superb, and the story is well told. The film is a great success, and the audience is enthusiastic.

The Three Musketeers

The Three Musketeers is a film version of the Dumas novel, "The Three Musketeers," produced by Douglas Fairbanks. It is a great success, and the audience is enthusiastic.

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"Shattered"

Grim, Tragic Realism Marks German Film Owned by Francis W. Kurtz & Company.

Reviewed by Jessie Robb.

Under its American title, the German film, "Schwerbren", written by Carl Meyer, and the "Cabinet of Dr. Caligari," is owned for the American market by Francis W. Kurtz & Co. While lacking in the spectacular effects and futuristic backgrounds of "The Cabinet of Dr. Caligari" and "The Golem," the same direct unfoldment, without any palliating effects is employed. The tragedy has the stark horror which is so characteristic of the Poe short story. There has been made no attempt to prettify the women—they look their class. The tragedy concerns four people, a track walker, his wife and daughter and the inspector. One day in winter, the inspector comes to investigate the walker's records. He sees the daughter scrubbing the stairs. That night the mother wakes from her sleep. She is unable to gain admittance to the inspector's room and breaks down the door with an axe. There she finds her daughter, half-clad, with the inspector. Horrified, she wanders into the storm and falls, exhausted, at a wayside shrine. She freezes to death. In the morning the track walker returns. Missing his wife he searches for the body and prepares it for burial. As the inspector is packing, the daughter pleads with him. He refuses and the girl goes to her father as he sits by his wife's empty couch. She screams her betrayal to him. He slowly rises, goes from the room and chooses the inspector to death. The next day he signals a train and gives himself up as a murderer. The comfortable passengers wonder at the stop. The daughter gazes at the departing train.

The film is structurally without subtitles. Technically, it falls short in fluidity of scene sequence and is lacking in smoothness of continuity although many of the scenes have genuine cinematic graphic quality. The acting is intensely realistic, the actors graphically portraying the sordid passions and dumb grief of the characters. The track walker is played by Werner Krauss, who played Dr. Caligari in the picture of the same name.

The Cast.
The Track Walker........ Werner Krauss
His Wife........ Thomas H. Strasser-Witt
His Daughter........ Edith Poska
The Inspector........ P. Otto

Directed by Lupu Pick.
Length, 5 reels.

Loughborough Handling Publicity on Foch Tour

The American Legion's publicity for the visit and tour of Marshal Foch has been handled by Captain James M. Loughborough of New York City, who was appointed to the post by the committee in charge. He has been with the Marshal since his arrival and on all the tour.

Loughborough is one of the charter members of S. Rankin Drew Post of New York City and as its first vice-commander, when it was organized, had much to do with its success. He is a former newspaper man of St. Louis, Chicago and New York, and has done brilliant work in every end of the game.

Before going in the service he was a publicity man for the Metro Corporation. He now holds an important post with Pathé. Loughborough is a gifted writer as well as a good "planter" of stories, and he showed fine skill in this Legion assignment.

Captain Loughborough was one of the organizers in 1914 of the newspaper men's train-

ing corps and in 1915 and 1916 was at the training camp at Plattsburg. In 1917 he was a bayonet instructor at the first regular training camp at Plattsburg.

Commissioned a first lieutenant of infantry, he was assigned to study trench warfare under French instructors at Harvard University. Afterward was assigned to the 305th Infantry, 77th Division, Camp Upton. In 1918 he went overseas. Was gassed—promoted to a captaincy in September, 1918.

Picture Theatres Projected

LOS ANGELES, CALIF.—Church Films, Inc., has been organized with $1,000,000 capital.

LOS ANGELES, CALIF.—National Motion Picture Finance Corporation has been organized with $1,000,000 capital.

LOS ANGELES, CALIF.—George E. Bunny Films, Inc., has been organized with $300,000 capital.

LAMAR, COLO.—Order of Eagles will erect theatre and office building, to cost $40,000. Address chairman building committee.

NEW BRITAIN, CONN.—Solomon Shurberg, 35 Franklin street, will erect two-story addition over present one-story theatre and office building, 100 by 100 feet.

DOVER, DEL.—Kenna Corporation, has been organized with $3,300,000 capital to produce moving pictures.

WILMINGTON, DEL.—Media Playhouse Company, Inc., has been organized with $150,000 capital to conduct places of amusement.

ATHENS, ILL.—Mr. Schaeffer, Greenview, has purchased Athens Theatre.

CHICAGO, ILL.—Soren T. Corydon, 1321 Lunt avenue, has plans by John Christensen, 650 South Clark street, and has purchased site at North and California avenues for erection of theatre and commercial building.

Stoll Company Answers Suit Brought by Chase

Answer to the suit brought by Paul A. Chase against the Stoll Film Corporation, in the N. Y. Supreme Court, to recover damages for alleged breach of employment, has been filed in the N. Y. County Clerk's office, by the film corporation.

The answer admits that Chase was employed to act as comptroller but that his services were later dispensed with. While the answer does not set up any allegations in justification for dispensing with the services of Chase, it does contend that he obtained other employment and earned sufficient to indemnify him for all loss or damages which he alleges he suffered by reason of his dismissal by the film corporation.

Fight Pictures Open at Barbee's Theatre

Rickard's pictures on the Dempsey-Carpentier fight opened at Barbee's Loop Theatre, November 9, at 10 a.m., and within a few minutes proved their great drawing power. The entire campaign for exploiting and advertising this feature, which had been directed by the Master Advertisers in Chicago, had been unusually successful, and interest in the showing was at high ebb at the time of the opening, because of some excellent publicity that had been regularly appearing on the front pages of some of the biggest newspapers.

A tie-up with the stores selling athletic goods, in which window displays called attention to interesting features of the bout and with the American Legion, which assisted in advertising the pictures at all their meetings and entertainments, was arranged by Joe Fisher and Al Deyzel, a private midnight showing, attended by press reviewers and "fistic fans," preceded the public exhibition and gave the first hint of the enthusiasm with which it has been received.

NEW GENERAL OFFICES OF ASSOCIATED FIRST NATIONAL PICTURES IN LOUISVILLE SERVING KENTUCKY AND TENNESSEE TERRITORIES
**FAMOUS PLAYERS-LASKY**

<table>
<thead>
<tr>
<th>Month</th>
<th>Film Title</th>
<th>Director</th>
<th>Producer</th>
<th>Distributed By</th>
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<tbody>
<tr>
<td>August</td>
<td>The Whistle (Wm. S. Hart)</td>
<td>R-795; R-277</td>
<td>A. Schaefer</td>
<td>C-457; C-828</td>
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<tr>
<td>September</td>
<td>The Great Impersonation (George Melford)</td>
<td>R-795; R-277</td>
<td>A. Schaefer</td>
<td>C-457; C-828</td>
</tr>
<tr>
<td>October</td>
<td>Footlights (Elize Ferguson)</td>
<td>R-795; R-277</td>
<td>A. Schaefer</td>
<td>C-457; C-828</td>
</tr>
<tr>
<td>November</td>
<td>Ladies Must Live (Buster Keaton)</td>
<td>R-795; R-277</td>
<td>A. Schaefer</td>
<td>C-457; C-828</td>
</tr>
</tbody>
</table>

**EDUCATIONAL FILMS CORP.**

- Kinogrames (Sundays and Thursdays)
- Silver-Kork
- The New to Return Road (R-938)
- The White Mouse (R-96)
- Christie Comedies (R-207)
- Robert G. Bruce Series
- By the Side of the Road
- Staurograms
- Carlson's Bicycle Scrapes

**ARROW**

- Features: The Passing of Hope Eternal (Jack Hoxie)
- The Star Reporter
- The Phantom of Canyon Valley
- The Cult of the Serpent
- The Evil of the Serpent
- God's Country and the Law (Curwood Productions)
- Screenrate Series
- The Broken Spur (Jack Hoxie)
- Five Westerners: Roy Stewart and Marjorie Daw
- Sixjack Hall Features
- Five Society Dramas starring Neva Gerber
- Nan of the North (Ann Little)
- Fifty-two two-reel Comedies
- God's Country and the Woman (Curwood Prod.)
- Love, Hate and a Woman (Grace Davison)

**ASSO, EXHIBITORS**

- The Blue Fox (Anna Little)
- The Thousand Children (Jack Hoxie)
- Comedies
- Eighteen Single Spotlights (Violet Joy and Billy Fletcher)
- Thrill of the Boulevard, Broadway: Eddie Harry, Harry Gibson, Helen Darling
- Twelve-reel Cruelwyed (Lilie Leslie, Paul Wiegels)
- Twelve-reel Speed Neely Edwards, Charlie, Herman, Yeager
- Fourteen-reel Mirthquakes (Hobby Burns)

**CURRENT FILM RELEASE DATES**

- **August**
  - A Country Chicken's Rival Comedy.
  - A Rural Cinderella.
  - A Country Serenade.
  - New Wine in Old Bottles.
  - Old House Guests.
  - Comedies
  - Snooky's From Texas.
  - The Last Hope.
  - Sketchographs.
  - Just for Fun.
  - Evangeline.
  - Seeing Greenville Village.
  - China (Slow Speed).
  - Annette Kellerman in Diving.
  - The Manly Art of Self Defense.
  - Compass Films.
  - A Nick-of-Time Hero.
  - The Stork's Mistake.

**HALLROOM COMEDIES.**

- (Two Reels).
  - After the Dough.
  - Two Faces West.
  - Meet the Wife. C-207.
  - Put and Take. R-105.

**FIRST NATIONAL**

- The Sky Pilot (Catherine Curtiss Productions). R-110, 268.
- The Blue Fox (Anna Little). R-328.
- The Thousand Children (Jack Hoxie).
- Comedies
- Eighteen Single Spotlights (Violet Joy and Billy Fletcher).
- Thrill of the Boulevard: Eddie Harry, Harry Gibson, Helen Darling.
- Twelve-reel Cruelwyed (Lilie Leslie, Paul Wiegels).
- Twelve-reel Speed Neely Edwards, Charlie, Herman, Yeager.
- Fourteen-reel Mirthquakes (Hobby Burns).

**FEDERATED EXCHANGES**

- Screen Snapshots.
- SPECIALS
  - Hearts and Masks (R-207; R-119).
  - Dangerous Toys. R; Vol. 49, P-509.
  - Good-Bad Wife.

**FEDERATED COMEDIES**

- (Two Reels).
  - Snooky's Twin Troubles.
  - The Child Thou Gavest Me (Stahl Prod.).
  - A Midnight Bell (Charles Ray).
  - Toonerville's Fire Brigade (2 Reels).
  - The Child Thou Gavest Me (Stahl Prod.).
  - Women's Place (Constance Talmadge).
  - A Basket of Violets.
  - The Playhouse (Kuster Keaton).
  - Bits of Life (Marshall Nelland Special).
  - The Idie Class (2 Reels—Chaplin).
  - The Child Thou Gavest Me (Stahl Prod.).
  - Woman's Place (Constance Talmadge).
  - A Basket of Violets.
  - The Playhouse (Kuster Keaton).
  - Bits of Life (Marshall Nelland Special).

**ASSOCIATED PRODUCERS RELEASED THROUGH FIRST NATIONAL**

- Blind Hearts (Hobart Bosworth).
- Deveron.
- P-340; C-493.
- THOMAS H. INCE PRODUCTIONS.
- The Kid (Charles Chaplin—Six Reels).
- The Kid (Charles Chaplin—Six Reels).
- Woman's Place (Constance Talmadge).
- The Playhouse (Kuster Keaton).
- Bits of Life (Marshall Nelland Special).

- J. PARKER READ JR.
- A Thousand to One (Hobart Bosworth—Six Reels).
- R; Vol. 47, P-1082; C-91.
- 1st Amend (Lucille Glaum).
- R-85; C-145.
- Greater Than Love. R-829; C-885.

- ALLAN DWAN PRODUCTIONS.
- A Perfect Crime (Monte Blue).
- R; Vol. 49, P-45.
- A Problem Doll. R-761.

- MAURICE TOWNEUR PRODUCTIONS.
- The Last of the Mohicans (Barbara Bedford—Six Reels).
- The Last of the Mohicans (Barbara Bedford—Six Reels).
- The Foolish Mateons. R-114; C-119.

- MACK SENNETT PRODUCTIONS.
- Made in the Kitchen (Two Reels).
- Call a Cop (Two Reels).
- Love's Outcast (Two Reels—Ben Turpin).

- J. L. FROTHINGHAM.
- The Ten Dollar Raise. R-412; C-437.
- Pilgrim of the Night. R-831; C-885.
CURRENT FILM RELEASE DATES

FOX FILM CORP.

SPECIAL.
Over the Hill. 10,000 ft.; R; Vol. 46, P. 623.
A Connecticut Yankee in King Arthur's Court. 7,400 ft.; R; Vol. 46, P. 306; C; Vol. 45, P. 135.
Thunderop. 6,700 ft.; C-R.
Shams. 5,400 ft.; R; 789; C-855.
Perjury. 7,490 ft.; R; 922; C-272.
Footfall (Orchestra Power). 4.448; C-649.
The Last Trail. 9,569 ft.; Vol. 49, R. 878; C-947.
WILLIAM FARNUM. His Greatest Sacrifice. R. 105; C-287.
5,600 ft.
PEARL WHITE. Beyond Price. R; 225.
TOM MIX. The Night Horseman. R. 318; C-397.
Trailing. The Round Diamond. R. 217; C-399.
DUSTIN FARNUM. The Primale Law. R. 575; C-759.
BUCK JONES. To a Finish. R. 929; C-397.
Riding With Death.
WILLIAM HUSSON. Singing River. R. 733; C-183.
The Blue from Longacres.
SHIRLEY MASON. Ever Since Eve. R. 722; C-49.
Queenie. 5,174 ft.; R; 695; C-765.
Jackie.
TWENTIETH CENTURY BRAND. Little Miss Hanshaw (Eileen Percy). R. 807; C-1023.
While the Devil Laughs. C-213.
Cinderella of the Hills (Geraldine Farrand). R. 92; C-169.
Buckskin the Lion (Maurice Flynn). R. 235.
The Jolt. (Murphy-Walker). Whatever She Wants (Eileen Percy).
SERIALS. Fantomes (Twenty Episodes). R; Vol. 45. P. 216.
CLYDE COOK. (Two Reels Each). The Sailor. The Toreador. R. 446.
The Chauffeur.
AL ST. JOHN SERIES. (Two Reels Each). Small Town Stuff. The Happy Peril. The Indian.
MUTT AND JEFF CARTOONS. (One Reel Each). Turkish Bath.
SUNSHINE COMEDIES. (Two Reels Each). The Book Agent. 1,762 ft.; R. 811.
Singer Midget's Side Show. 1,762 ft.
One Moment. Two Reels.
A Perfect Villain.
Love and War.
The Big Mystery.
Long Live the King.

GOLDYWN

What Happened to Rose—L-1,413 ft.; R; Vol. 45, P. 180; C-947.
Roads of Destiny (Pauline Frederick). 4,055 ft.; R; Vol. 45, C-R.
The Concert (All Star). R; Vol. 45, P. 44; C-R. Vol. 45, P. 135; 3,574 ft.
Don't Neglect Your Wife (Gertrude Atherton Prod.). 1,594 ft.; R; Vol. 45, P. 448; C-841.
A Tale of Two Cities (Germar Morris Prod.). 5,649 ft.; R; Vol. 45, C-416; R; 448.
Cabinet of Dr. Caligari (German Impressionistic Film). 4,855 ft.; C-R; 332.
Snowbird (All Star). R. 842.
Made in Heaven (Tom Moore). R; Vol. 45, P. 288; C-149.
Wet Gold (Williamson Prod.). R. 447; C-419.
Head Over Heels (Mabel Normand). R. 582.
Boys Will Be Boys (Will Rogers). R. 625.
An Unwilling Hero (Will Rogers). C-179; C-440.

MEDIT

Extravagance (May Allison). R; Vol. 49, P. 339; C-R.
Mar. 25—Puppets of Fate (Viola Dana—Six Reels). R; Vol. 49, P. 992; C-47.
April 11—Mystery of the White (Bert Lytell)—Six Reels. R; Vol. 49, P. 1048.
April 25—Uncharted Seas (Alice Lake—Six Reels). R; Vol. 49, P. 339; C-149.
Coincidence. R. 269; C-478.
The last Laugh. R; 447; C-47.
Home Stuff. R. 47; C-47.
Fine Feathers. R. 47; C-47.
Over the Wire (Alice Lake). R. 118; C-943.
The Man Who Bet (Bert Lytell). R. 439; C-880.
Life's Dark Fury (Viola Dana). R. 884; C-695.
The Snatching Power (Rex Ingram Prod.). R. 332; C-492.
Big Game (May Allison—6 Reels). R. 229; C-49.
A Trip to Paradise (Bert Lytell). 6 Reels. R-480.
The Match Breaker (Viola Dana). R. 93.
The Infamous Miss Revell (Alice Lake). R. 569; C-303.
Theatricals (Viola Dana). R. 618.
Lady sinister (Bert Lytell). R. 544; C.1023.
The Hole in the Wall (Alice Lake). R. 113.
The Idle Rich (Bert Lytell). R. 144.
The Fourteenth Lover (Viola Dana).
NANA'S PRODUCTIONS.
Camille R. 319.
5-L PRODUCTIONS.
Garments of Truth (Gareth Hughes—Six Reels). R. 309.
Cinderella of the Hills—Six Reels. R. 394; C-1023.
Little Eva Ascents (Gareth Hughes).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Nine Reel) Issued Weekly. Pathe News (Topics) Issued Every Wednesday.

Week of October 9.
No. 3 of Hurricane Hutch (The Millchiong). Vengence of the Cat (2-3 Reel Cartoonable) R. 807.
Wings of the Border (Holman Day—2 Reel) Sweet By and By (Eddie Boland—1 Reel R. 575.

Week of October 10.
No. 4 of Hurricane Hutch (Smashing Through). The Honor of Ramires (Tom Santschi—two reel drama). The Frog and the Ox (4 reel Cartoonable). Digge Your Debts (Gaylord Lloyd, one reel Comedy). R. 944.
Law and Order (Pollar, one reel Comedy). The Skunk (Adventures of Bob and Bill). one reel.

Week of October 23.
No. 5 of Hurricane Hutch (One Against Man). The Dog and the Bone (4 Reel Cartoonable). The Fighting Stall (Tom Santschi—2 Reel Drama). Capturing Lions by Aeroplane (Major Allen—O One Reel—Educational). Late Hours (Eddie Bolton, 1 Reel Comedy). Trolley Troubles (Gaylord Lloyd—1 Reel Comedy).

Week of October 30.
No. 6 of Hurricane Hutch (At the Risk of His Neck). Fifteen Minutes (Pollard—One Reel Comedy). The Spirit of the Lake (Tom Santschi—Two Reel Drama). The Last and the Monkey (Cartoonable—2 5 Reel) Pictorial for Breakfast (Lloyd Reiss—Comedy—Wide Screen—Reel).

Releases for Week of November 6.
No. 7 of Hurricane Hutch (On a Dangerous Coast). The Man and the Goat (2—3 Reel Cartoonable) Cupid's Registrar Guide (Edgar Jones, 2 Reel Drama).
On Location (Shubert Theatre—Reedy Comedy). The Custom (Hugo—Negro Comedy—2 Reel. Just Dropped In (Lloyd Reiss—1 Reel).

Releases for Week of November 13.
No. 8 of Hurricane Hutch (Double Crossed). The Heart of Desire (Santschi—Two Reel Drama). R. 219.
Hocus Focus (Subby Pollard—1 Reel Comedy).
Crack Your Heels (Lloyd Reissue—1 Reel).
Powerhouse (Clyde Beatty—1 Reel).
Sensations of 1919.
Do Not Say Goodbye (Lloyd Reissue).

A Wife’s Awakening (Garnet Prod.).
Moon Madness (Edith Storey). C-171.
The Exploitation (Cabanine Hawkins). Six Reels.
R-94; C-159.
The Exploitation (Cabanine Hawkins). Six Reels.
R-97; C-159.
The Foolish Age (Doris May). R-1673; C-47.
Possessions. R-175.
The Lure of Jade (Pauline Frederick).
R-335.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES.
The Girl from Nowhere. R-52; C-148.
Remorseless Love. R-337; C-49.
Handcuffs or Kisses. R-944; C-1023.

EUGENE O’HIRIEN STAR SERIES.
Glided Lies. R-973; C-44.
The Last Door. R-43; C-543.
Is Life Worth Living? R-441; C-49.
Clay Dollars.

OWEN MOORE STAR SERIES.
The Chicken in the Case. L-5.6.41 Ft. R-731.
A Divorce of Convenience R-943; C-141.

CONWAY TEARLE STAR SERIES.
Bucking the Tide C-504; C-387.
The Fighter. R-583; C-149.
After Midnight. R-575; C-395.

SPECIAL PRODUCTIONS.
Red Foan (Ralph Ince Special). L-5.6.06 Ft. R-593; C-163.
Who Am I? R-440; C-46.
Conceit (All Star).
A Man’s Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon). R-962; C-759.
The Highest Love (Ralph Ince).

REPUBLIC.
Man’s Plaything (Grace Davidson and Montague Love).
Mountain Madness (Ed Cozen and Orca Crew).
The Gift Supreme (Bernard Burnham).
Children of Destiny (Ed Hallor).

SHORT SUBJECTS.
William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS.
Poppy (Norma Talmadge).
Up the Road With Sally (Constance Talmadge).
Scandal (Constance Talmadge).
The Lone Wolf (Hazel Drew and Bert Lytell).

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-174; C-387.
Through the Back Door (Mary Pickford).
Three Musketeers (Douglas Fairbanks).
Dissaidel (George Arliss). R-96; C-443.
Little Lord Fauntleroy (Mary Pickford). 5,884 Ft. R-752; C-449.

JEWELS.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
Outside the Law (Six Reels—Priscilla Dean). R. Vol. 49, R-466.
No Woman Knows (7 Reels). R-447; C-528.
Conflict (Priscilla Dean). R-95; C-159.

JEWEL COMEDIES.
Roman Romance (Lyons-Moran). A Monkey Movie Star (Joe Martin).

ROBERTSON’S TROUSAUX (Lee Moran).
The Fox (Harry Carey).

SPECIAL ATTRACTIONS.
Action (Hoot Gibson) R-511; C-357.
Moonlight Follies (Marie Prevost). R-449; J-199.
The Race of Paris (Miss Dupont). R-572; C-449.
Go Straight (Frank Mayo). R-811; C-895.
Red Courage (Hoot Gibson). 4,641 Ft. R-865; C-449.
High Heels (Glady’s Walton). R-946; C-1023.
Lovers’ Pool. R-582; R-1076; C-47.
Thoroughfare (Herbert Rawlinson). R-217; C-389.
Sure Fire (Hoot Gibson). R-93; C-159.

SERIALS.
Do or Die (Eddie Polo).
The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Accord). R-574; C-649.

WESTERN DRAMAS.
(Three Reels Each).
The Cowpuncher’s Comeback (Art Accord).
The Call of the Blood (Art Accord).
The Flight Within (George Larkin).
The Rider of the North (George Larkin).
The Nick of Time (Jack Perrin).
The Honor of the Mounted (George Larkin).
A Bluebacker’s Revenge (Art Accord).
The Call of Duty (George Larkin).
Fair Fighting (Art Accord).

CENTURY COMEDIES.
(Three Reels Each).
A Week Of (Charles Dorey).
Brownie’s Baby Doll (Brownie the Dog).
Mars’ Dog (Edward Coxen).
Sea Shore Shapes (Louise Lorraine, Baby Peggy and Ted).
A Muddy Shovel (Baby Peggy).
Tin Cans (Brownie).
A Nervy Dentist (Charles Dorey).
Around Corners (Brownie).

STAR COMEDIES.
(One Reel Each).
Whose Little Baby Are You?
Should Husbands Do Housework?
Should Husbands Do Housework?
No Place to Live.
Should Reunions.

SERIES.
The Return of Cotton Smith (2 Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS.
The Heart of Maryland. R; Vol. 49, P-629; C-826.
The Son of Willingford. R-943; C-47.
The Flower of the North.

ALICE JOYCE.
Her Lord and Master (Six Reels). R-764; C-47.
The Scarab Ring.
The Inner Chamber (Six Parts).
R-94; C-773.

CORKIE GRIFFITH.
What’s Your Reputation Worth?
R-759; C-97.

ERNEST WILLIAMS.
The Silver Car. R-541; C-47.
A Hundred Lucky Cents.
Bring Him In. R-1074; C-389.

ANTONIO MORENO PRODUCTIONS.
Three Sevens. R; Vol. 49, P-391; C-49.
The Secret of the Two.

ALICE CALHOUN’S PRODUCTIONS.
Peggy Puts It Over.
The Rainbow.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN.
Where Men Are Men. R-460; C-629.
No Defense.

LARRY SEMON COMEDIES.
The Big House.
The Sawmill.

JIMMY AUBREY COMEDIES.
The Big House.
The Mysterious Stranger.

SERIAL.
Breaking Through (Carmel Myers and Wallace McDonald).
CURRENT FILM RELEASE DATES

EB WARNER CORP

The Biot (Lois Weber Production). 7,121 Ft. R-316.
Good and Evil. (Lucy Dorelin). 4,051 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-252.
The Old Oak (Mae Marsh). 6,088 Ft. R-317.
Moongold (Will Bradley). 2,175 Feet.
Our Music Party (Taylor).
What Do Men Want (Lois Weber). 6,141 Ft.
Post Nature Pictures (Twenty-six Single Reels).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN SERIAL SALES CORP.
Adventures of Tarzan (Serial—Fifteen Episodess) (Eleven Leading-Start).

AFFILIATED DISTRIBUTORS

The Lonely Heart (Kay Laurell).
ASSOCIATED PLAY-OGRAPHS

Western Hearts (Art Stratton and Josie Sedgwick).
Ghost City (Helen Holmes).
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.

The Flying Breed (Snowy Baker). R-320; C-156.
The Jack Rider (Billie Boy Williams). R-810.
The Vengeance Trail (Billie Boy Williams). R-451; R-335; C-289.
The Better Man (Snowy Baker).
Western Firebrands (Billie Boy Williams).
Plaisize (C-142).
Lure of the Orient (Jack Conway-Frances Nelson).

BLANCHFIELD

The Tell Tale Eye (Allen Russell).
A Knight of the West. R-93; C-159.

C C BURR

Burr 'Em Up Barnes (Johnny Hines). R-211.

EQUITY PICTURES

Straight from Paris (Clara Kimball Young).
R-476.
The Black Panther's Cub (Florence Reed).
R-495; P-492.

CHARGE IT

(Clarla Kimball Young). R-241; C-156.
Headless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young).
R-1977.

EXPORT AND IMPORT FILM CORPORATION

Wild Animal Serial (15 Episodes—Selig Productions).

C. B. C.

DANGEROUS LOVE

The Victim.
Captivating Mary Carlisle.
Star Ranch Westerns (Two-reels). Bi-monthly.

GEORGE H. DAVIS

The Heart of the North (Roy Stewart).
R-205; C-419.

THE FILM MARKET

The Supreme Passion (Six Reels). Vol. 45.
R-154; C-161; R-481.
The Spillers (Reissue—Nine Reels).

JIMMY CALLAHAN COMEDIES (Twelve Two-Reelers).

FILM DISTRIBUTORS LEAGUE

Relauses.

Bond of Fear (Roy Stewart).
Matrimonial (Douglas Fairbanks and Greta Nurerstellar).
Truthful Tulliver (Wm. S. Hart).
The Primale Lure (Wm. S. Hart).
R-92.

GRAPHIC

Mother Eternal (Vivian Martin — Seven Reels).
R. Vol. 45. P-990; C-145.

JANS PICTURES

Man and Woman. R-447; C-528.
The Amazing Lovers. R-944.

VICTOR KREMER

I Am the Woman (Texas Guinan). When Love is Young (Zena Keefe). Windin' Trail (Blanche Sweet).

PACIFIC FILM COMPANY

Double Stakes (Gladys Brockwell).
The Able Minded Lady (H. B. Wathall).
The Call from the Wild. R-322.
The Fatal Thirty.
The Library.
Folly Comedies (George Ove-Single Reels).
Folly Comedies (Vernon Dent-Single Reels).

PLYMOUTH PICTURES, INC.

Every Woman's Problem (Dorothy Davenport). R-312; C-8, 828.

PRIZMA INCORPORATED

Dance Du Venteur.
The Sweetest Story Ever Told.
A Day with John Murchough. C-754.

PRODUCERS SECURITY CORPORATION

Diane of Star Hollow. R-880; C-477.
Mr. Single (Daddy Dumplin).
The Soul of Man (Six Reels).
Mr. Potter of the Streets.
The Lost Battalion (Six Reels).
Arabian Nights (Six Reels).
Chinese Fizes (Two Reels).
Elephant Comedies (Two Reels).
Tricked (Two Reelers).
Patsy's Jim (Two Reels).
The Hope's End (Two Reels).
Corporal Jim's Ward (Two Reels).

REELCRAFT PICTURES

Sun-Lite Comedies
Hot Cakes.
Scream Street.
Lion Lure.

Mirth Comedies (Two Reels Each)
Sweet Daddy.
Chick Chick. R-614.
Vacation.

RIALTO PRODUCTIONS

Holy Smoke (Funnycake). R-819.

RAINBOW FILM CORPORATION

A Girl's Decislon. R-93; C-97.

RUSSELL PRODUCTIONS


STOREY PICTURES, INC.

Shadowland Screen Review (Every two weeks).
Bullethead Photoplays (Eisle Davenport) (Once a Month).
(2 Reels Each).

SUNNY WEST FILMS

Shadows of the Law (Fritzi Ridgeway).
A Home Addressed.
Reclaimed (Mabel Julliene Scott).
Fifteen Two- Reel Shorty Hamilton Westerns.

SONORA FILMS

The Twice-Born Woman. R-335; C-738.
Twice Born Woman. Tradition. R-441; C-273.

TEXAS GUINAN PRODUCTIONS

Texas of the Mounted. R-1073.
Cod of the West. R-94.

WESTERN PICTURES EXPLOITATION

A Dangerous Pastime.
That Something. R-758.
Scattergood Reel Comedies.
The Masked Avenger (Lester Cuneo).

WESTERN PICTURES CORPORATION

Partners of the Sunset (Allena Ray).
Lady Luck (Allena Ray).

WORLD FILM CORPORATION

Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlins).

WESTERN FEATURES PRODUCTIONS, INC.

(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WESTERN CLASSIC SALES COMPANY

(Two-Reel Dramas)
Bullets and Justice.
Hearts of the Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY

Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
Hired Girl (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roaring Mountain (Helen Holmes).
Silent Shelby (Frank Borsage).

ASTA FILMS, INC.

Hamlet (A Note). P-625.

CAPITAL FILM COMPANY

Fritzl Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Holcik Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

KINETO COMPANY OF AMERICA, INC.

The Four Seasons (4 Reels). R-694; C-159.

Kinetoscope Reviews

(Released Through State National Exchanges, Inc.)

(One Reel)
(Third Series)

Rio De Janeiro.
Kentucky Thoroughbreds.
Hiking the Alp Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondack Outing.
The Chemistry of Conservation.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.

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EXCEPTIONAL PICTURES CORP.

January—Martin Johnson's "Jungle Adventures"
R-449; C-449.
January—His Nibs (Chic Sale). R-447; C-1625.

NATIONAL EXCHANGES, INC.

Shadows of the West (Hedda Nova).
The Great Reward (Seriel—Francis Ford and Elia Wallis).
King Cole Comedies (One Reel Each—Bobby Burns).
Kinetoscope Reviews (One Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS

The Rolpin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.

The Toreador (Two Reel). R-432.
Rigolletto (5,000 Feet).

TEMPLE PRODUCING COMPANY

Johnny Ring and the Captain's Sword. 4,070 Ft. R-95.

RUSSELL PRODUCTIONS

Frank Bradwood Series (Two Reel Westerns).
Leo Maloney Series (Two Reel Westerns).

SACRED FILMS

The Bible. R-718.

WARNER BROS.

Why Girls Leave Home (Anna Q. Nilsson). R-210; C-278.
Pard and Curtain (H. B. Wathall and Mary Alden). R-94.

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A New Projector

The Amalgamated Photographic Manufacturers' Limited, London, England, is introducing to the motion picture industry of the United States and Canada a new projector known as the "Kalee Indomitable."

We have examined this projector, and, while it departs, in several respects, from the accepted procedure followed by our own manufacturers, it is nevertheless a projector which deserves the careful consideration of both projectionist and exhibitor. The mechanical construction, we are bound to say, is beyond criticism. By this we mean that its mechanical fitting is about as nearly perfect as anything I have yet looked at. So true is this that when the projector is started running and brought up to normal projection speed by hand one can hardly hear it operating at all. When run by motor the only thing one hears is the hum of the brushes on the armature.

Figure 1 supplies a general view of the projector. The stand is of cast iron, and, as will be seen, is very rigid. The tilting of the projector is accomplished by means of threaded screw A and another similar threaded screw B, which cannot be seen in the illustration. By this arrangement it is quite possible to secure any desired angle of projection, either up or down. By means of these screws the projector, as a whole, may be either raised or lowered to suit the conditions. The lamp house is of heavy Russian iron with angle iron corners to which the metal is attached by means of copper rivets.

Unique Feature

A unique feature of the lamp house, and, we are bound to say a most acceptable one, is that the doors come clear to the bottom of the lamp house floor and an inch or more below. They simply butt up against the floor. Both these doors are hung on pin hinges and may be instantly lifted off, whereupon the floor of the lamp house may be swept or wiped off. This is an arrangement that will find favor with projectionists. The lamp is well constructed. It is simple and very rigid. It of course has all the usual adjustments, but instead of being pulled backward or forward, as a whole, by means of a threaded screw, it is pulled backward and forward by means of lever A, Figure 2.

The insulation of the lamp is excellent. The wire terminals, however, particularly the lower one, we do not especially fancy, unless they be protected by means of an asbestos heat shield placed over them. This, however, may easily be done, and we would strongly recommend to the company that it be done, because when the carbons have burned short the wire contact will only be about four inches from the arc. Therefore it will be subjected to considerable heat. With a heat shield, however, this objectionable feature would be removed and it may be further said that it would be a very simple matter for the projectionist, himself, to arrange a shield.

Figure 2 gives a general view of the lamp and lamp house interior. The lamp rack bars are 1 inch wide by ½ inch thick. The condenser is inside the lamp house but the whole casing unlocks by moving handle C, Figure 1, and swings outward on a hinge so that the condenser may be readily reached for the replacement of lenses. The lenses are carried in a steel ring almost exactly similar to the Preddy condenser holder, which through years of service has proven itself very satisfactory.

The center of the condenser may be brought very close to the aperture or it may be brought back to any distance that will be required in practical projection. There is an arrangement, by means of which the distance between the...
collector lens and converging lens may be altered.

Attached to the front of the condenser cone is a metallic dissolving shutter which takes the place of and is a big improvement on the old style dowsers.

The mechanism itself presents features which may or may not appeal to our projectionists. The gate swings on a hinge but it opens forward, or toward the projection lens which latter may be lifted to the height desired. It is in the raised position in Figure 3.

Figure 3 shows the details of the aperture, the gate, the tension springs and the projection lens very clearly, but remember that in viewing Figure 3 you are standing on the screen side looking towards the lamp house, the lens being swung up out of the way ready for threading. The tension springs have a 1/2 inch bearing surface on the film. The tension spring is very flexible, but there is no tension adjustment, which is a proposition we have never agreed with and incidentally do not ever expect too.

Truth in the Charge

The company defends this proposition on the ground that where a tension adjustment is present the projectionists proceeds to jam it down as tightly as possible. We are bound to say there is a lot of truth in that charge, but we, nevertheless, hold that a tension adjustment is one of the things that is necessary in order to avoid damage to film.

The upper and lower sprockets are about 1 1/2 inches in diameter. The projector provides eight pictures to each turn of the crank shaft.

D 1 is the framing handle, which sticks out on the working side of the mechanism just below and to the rear of the upper sprocket.

How Framing Is Accomplished

Framing is accomplished by means of sliding the entire gate, the lower sprocket, the intermittent and the revolving shutter and sheet up and down, the aperture remaining stationary. Frankly, we are not prepared to comment intelligently on the features of this frame as it seems to us that one of the Edison projectionists followed this plan, but it was quite a while ago and we do not remember it very well.

In regard to this particular view, we shall have to wait and see what we shall see, but it may be said that a great many of these projectors are giving satisfaction service in England, therefore, we should receive the plan with an open mind.

Figure 4 shows the intermittent sprocket, star shaft and bearing. The total unit is 7 3/8 inches in length. The star—get this gentlemen—the star is 2 inches in diameter, with a slot about 7/32 of an inch wide. The thickness of the star is approximately 3/16 of an inch. The intermittent sprocket is fastened to the shaft by means of two very substantial locking screws, the star being pressed on by means of a taper pin.

The Novel Feature

The cam is mounted on a 7/16 inch shaft, the driving pinion of which is integral with the shaft. The really novel feature of the cam, however, is found in its roller bearing, shown at figure 5. This roller is mounted on a heavy steel pin, which itself is made eccentric, in order that the manufacturer may accomplish a very fine adjustment when assembling the mechanism in the factory. Patients are dependent on this unique feature. This particular adjustment is not for the use of the projectionist. The intermittent runs in a substantial size oil well, or box of which B, figure 5 is the oil cup, and D figure 5 the drain. This is a very convenient arrangement, because, as often as is desired, the projectionist has only to remove part D in order to drain the oil well, on which he can re-fill it with fresh oil.

The revolving shutter shaft is almost directly below the aperture. The shaft carrying the revolving sprockets and slips into an opening in the end of the main shutter shaft, and is securely locked therein by means of a knurled nut working in a spring clip, precisely the same as the clamp of a breast drill which holds the drills. It is a most excellent arrangement, and one deserving of commendation. The main shutter shaft is a revolving sprocket, and it is very easy to inset a shutter shaft of any desired length, so that the shutter can be placed any required distance from the lens.

The stereoscopic slide carrier is of metal, and is so arranged that it automatically partly raises the slide out of carrier for normal. The gears are of ample dimensions. The automatic fire shutter is handled by a very simple governor arrangement.

The motor sets immediately over the lower magazine, as per figure 1. The driving belt is a round one, and by a very simple idle arrangement, by means of which it may be tightened.

The take-up tension is of the friction disc type. It is driven by means of a shaft and steel gears—an excellent arrangement.

Taken as a whole, the "Indomitable" is a projector which will be viewed with a great deal of interest by our exhibitors and projectionists to whom we commend it for careful consideration. There is in excess of $4,500,000 capital (paid in) behind the Amalgamated Photographi- 
cine Manufacturers, Ltd., so lack of money will not keep the indomitable from success.

What They Think of You

Recently I sent to a Chicago manufacturer a sample of a press for removing intermittent sprocket pins and preserving the sprocket shaft out of the sprocket, suggesting that, it being a good, practical tool, not excessive in cost of manufacture, they make arrangements with its inventor to manufacture and sell it. I am in receipt of a letter from the manufacturer, somewhat toned down excerpts from which read as follows:

Our experience in manufacturing devices to be sold to projectionists has been so very disappointing that we are discouraged, not liking to consider anything in the nature of a tool which can be sold to projectionists alone. I believe you will admit that, taken as a class, the projectionists seem to lack pride in the quality of their workmanship, the upkeep of the projection equipment in their charge and in the matter of gaining knowledge in their particular line.

This especially applies to the small towns. There are cases in large cities, and maybe in small cities and towns also, where an occasional projectionist is possessed of a good outfit of tools, and the like, to assist him in producing better results and in taking care of emergencies.

My belief is that the number of projectionists who would purchase a tool of such construction and cost as the one in ques- tion would be so small that it probably would not pay us to tool up for its production.

It may be that you, with your more inti- mate contact with projectionists, could in- form us as to whether the men in projection rooms are yet sufficiently advanced to appre- ciate such a device, and appreciate it to the extent of buying it. If it is your honest opinion that this is the case we would be glad to make the experiment.

There, gentlemen, you see what manufac- turers who have tried producing tools for the projectionist think. I replied to the effect that I could not possibly take the responsibility of advising them. But this much I will say: up to date I know of no manufacturer who has made really good tools exclusively for the projectionist who has placed the tools and their merits before the projectionist in any adequate way. I do believe that while there is much of truth in what this man says, still there are now quite enough really progressive men who think enough of their profession and their work to purchase a good outfit of tools, pro- 
vided they know where they may be had.

I am myself seriously considering the proposition of getting together a few special tools, and either selling them direct or else having some dealers sell them.

There is a need for them, and there is a sale for them, too. The tool in question would be a bit costly, but it would nevertheless be an excellent investment, and would last a life time.

The fact of the matter is there are but few special tools the projectionist has need for, and up to date all "tool outfits" we have seen for projectionists have been sadly lacking.

They have not been, as a whole, outfits I could recommend, though some of them have contained items of real worth.

I would like to have suggestions from our readers as to just what tools of a special nature they have felt the need of. Will you let me hear from you at that point?

Parkersburg, West Virginia

From William A. Pahl, projectionist, Hippodrome Theatre, Parkersburg, West Virginia, comes the following:

Dear Sir and Friend: Just a few lines from this city of 20,000, where the department is read by at least two motion picture pro- jectionists. And we certainly have very much to be grateful to it for, because without...
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it we would be at sea, and that too without a rudder.

May I ask a question? Suppose you had ten sixty watt lamps to be connected in one circuit, what is the simplest way to find the required amperage?
Parkersburg has five theatres, viz.: The Strand (pictures), the Hippodrome (pictures), the Camden (legitimate), the Lincoln (pictures) and the Auditorium, which is closed.
The Hippodrome is a vaudeville house, but for the present is running pictures.

Could you tell me the name of the theatre completed in Baltimore in the spring of 1921?

Replying to your last query, I cannot.

Write G. Kingston Howard, 419 East Baltimore street, Baltimore, enclosing a stamped, self-addressed envelope. Tell him I suggested you write him. He can and will give you the name of the theatre.

As to the Lamp Matter

As to the lamp matter, ten sixty watt lamps operating on 110 volt lines would take as many amperes as the total voltage (110) is contained in from the total wattage. In this case it would be 60 x 10 = 600 and 600/110 = 5.454.

Your lamps would therefore use about 5.5 amperes of current. Remember that volt times amperes equals watts, therefore watts divided by volts equals amperes and watts divided by amperes equals volts. Examine table page 45 of handbook you will see No. 16 R. C. wire is rated at six amperes, so you would be all right with No. 16.

As to your kindly feeling toward the department, well while I am gratified to know you think well of it, still, after all its only excuse for existence is the good it has done and, let us hope, can still do.

Concerning Austria

K. W. Heddesheimer, Motion Picture Projectionists, New York City, writes thisly, concerning an article in October 29 issue.

In volume 52, No. 9, issue of the Moving Picture World, I see, the Projection Department, an article or a letter from Leo Gratzer concerning conditions in Austria.

This article surprised and interested me greatly, especially as I returned from Vienna, Austria, only two weeks ago.

Was there on a visit. Was in Vienna (Town of Songs) four months, and enjoyed it as long as I was there.

Prohibition has not yet "arrived" there and I hope and believe it never will. Austria produces much wine, which brings to the state treasury a great amount of money every year.

Vienna is one of the big towns on the world of today where the foreigner may have a maximum of comfort for a minimum of money.

There are many Kino theatres, a goodly percentage of them in store rooms. They are doing a good business. The projection equipment is very good. Projectors are mostly Ernemann (Dresden) and Pathe, which will compare favorably with those made anywhere in the world. The arc lamps of these projectors are of very rugged rigid construction.

Three-Carbon Lamps

Where alternating current is used the lamps have three carbons, set at 120 degrees from each other. These lamps give an excellent, steady light. Enclosed you will find a leaf from a year book, "des Filmboten," which shows the general construction of such lamps.

Concerning the matter of your going to Europe, you will have probably an abundant field for you there. Central Europe, especially the mountain land, has marvelously beautiful scenery, but don't take the motorcycle behind, because the best things lie off the railroads; also present the roads are not in good condition.

I, for one, shall certainly be an anxious and extremely interested reader of the article you send back when you go over there. I wish you all kinds of luck on the trip. Should you visit Vienna you will have no trouble with language. There are plenty of German-Americans there. There is an excellent chance to build up a good business in film, condensers, projection lens and electrical equipment over there.

As to chance for business, why that is up to those who are in business. If I go over the

A THREE-CARBON LAMP

From illustration furnished by Mr. Heddesheimer

Big Pond shall I look-see at projection, and the one thing I regret is that I shall be unable to address the projectionists of any land except England, Scotland and Ireland. Yes, granted I will always find some one to talk to. Still what I want to do is address the men as a whole, and try to arouse their interest in projection as a profession.

Well, anyhow, friend Seddesheimer, I've not gone yet, and maybe I never will, though I shall too, if I can. It's largely a matter of the cost of such a trip as I want to make if I go, and I'm not a millionaire, as some seem to imagine I am.

F. H. Richardson's HANDBOOK is going to press about

Dec. 1st, 1921

The new 4th edition of the Handbook will contain more than 800 pages of technical matter — 100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

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MOVING PICTURE WORLD

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PRICE 50 CENTS STAMPS

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Why It Shoots

R. L. Corbin, Projectionist, Chester, Pa., asks me to go alter the M. P. World circulation manager to be ready. He will have had the past two or three weeks, which same request has been complied with, and the C. M. duly and properly gone after.

Friend Corbin then asks:

'What is it exactly that you're to shoot right at the door for the first two or three minutes after striking it. There is a hole burned through the dozer from center to top and I cannot keep the collector lens from cracking.

Use 10 amperes, 110 volts. D. C. Use 6.5 collector and 7.5 converging lens. Distance center condenser to aperture about 16 inches. Crater is 3.5 inches from face of collector lens.'

No Data on Carbon Sites

You have given me all necessary data except size of carbons. It is the nature of the brute to have the gas flame "shoot out" forward when the arc is first struck.

Cannot tell you exactly the reason why, but so it is. Maybe the condition is aggravated by a too small carbon. You should have a higher crater, with the size lower recommended by manufacturer of whatever carbon you use.

You get some sheet asbestos, about 3/4 inch thick, which may be had at any good hardware store, and cover the front of your dozer with it, riveting it in place with iron rivets placed near edge of dozer.

As to Condenser

As to the condenser, I am not sure, but think you ought to either have two 7.5 lenses, set so the apex of their curved surfaces are not more than 1-16 of an inch apart (you would better have a 6.5 and an 8 inch lens, but the latter would be hard to get), or a 6.5 meniscus and an 8.5 or a 9 inch bi-convex, spaced the same way.

This will put your arc a bit further from the lens, which is not necessary if you can keep the collector lens from breaking with it 3.25 inches from crater, but that with 70 amperes.

If you use either the two 7.5 or the meniscus bi-convex combination, then pull your lamphouse further away from mechanism, until you get a reasonably sharp spot of the size you consider best for working. If better advice can be given I will ask John Griffith to supply it.

To Clean Film

Arthur D. Gans, Baltimore, Md., inquires:

Can you supply information as follows: Have two reels of film which is very dirty. I want to clean them by hand. What sort of cloth or cotton should I hold in my hand while pulling the film slowly through; also what kind of preparation should be used on the cloth?

I know I can get films cleaned in New York City; also I know of cleaning machines, but I have the spare time and want to do the work myself.

Wood Alcohol Will Cure Them

A good grade of cotton (or is it "cotton") flannel is best—the sort that is wooly on one side. I cannot advise you as to how to make it, and you are as to a preparation. Wood alcohol will do the job, but the film curl badly, hence cannot be recommended. I believe there is a liquid, but I cannot recall its name. Can anyone suggest a substitute? And do you consider it? Send it direct to the inquirer, 608 West Lexington street, or to the projection editor, or to both, if you will.

Announcement Slides

Richard M. Moll, Principal of Schools, Robelonia, Pa., inquires as to where he can get information as to how to make typewritten slides, and materials for making them. The slides are to be used in educational work.

He should write Radio Mat Slide Company, 121 West Forty-second street, New York City.
WHEN the Automatic Ticket Register Corporation started out to improve its Automatic Seller and Register, it had a mighty hard record to beat—it's own. But it has succeeded and, having examined the new models, I am impressed with the fact that they are stem-winding wonders and as far in advance of the types which they succeeded as were those in advance of the old method of vending tickets by hand.

In the first place the new models have a clear deck for change-making and the face plate is absolutely flush with the exception of the tiny self-closing trap doors through which the tickets emerge. The little operating studs by which the tickets were issued have been superseded by keys resembling those of a typewriter and as easy to operate by the touch system after a little practice.

And these keys instead of obstructing change-making are now located on a shell dropped below the level of the face plate where they are more convenient to the ticket seller.

Another Great Improvement

Another great improvement consists of the substitution of one sturdy mechanism, operating all denominations of tickets for the individual mechanisms heretofore used. This simplification of the machinery permits of the installation of heavier and better wearing parts and reduces the liability of derangement due to wearing of delicate parts and bearings.

Each denomination of ticket is kept separately in a removable metal magazine which may be slipped instantly into place or easily removed for refilling.

The new model is so arranged that the threading of the ticket is an absolutely simple process and requires but a few seconds of time.

The cabinet containing the ticket magazines is under lock and key and the counting machine keeps an automatic record of every ticket passed out and also of its denomination.

The ticket cutter has been improved into a sturdy shearin-like device which may instantly be removed for sharpening or replacement when dull and which permits the substitution of a new part, when desired.

Raising the face plate instantly permits access of the cutting and vending mechanism.

A Trouble Saver

To the right of the keyboard is a control lever which permits of the current being switched to the motor and the motor being started without issuing a ticket.

This obviates any danger of tickets being issued by an attendant endeavoring to ascertain that the motor is working.

There are but two parts of the apparatus not built by the makers, and these are the Veeder counters for each denomination of ticket and the Robbins & Myers motors which operate the new model machine.

The Class 500 is built in four sizes: type 502 issues two different denominations of tickets, type 503 issues three different denominations of tickets, type 504 issues four different denominations and type 505 issues five different denominations of tickets.

Providing for Expansion

A particularly attractive feature of the new model lies in the provision which it makes for the increase in number of denominations of tickets when desired.

The face plate for machines vending two and three different denominations of tickets are identical in dimensions and that for the four and five vendings are also uniform in size.

It will thus be seen that when an exhibitor desires to change from a two to a three denomination machine or from a four to a five, a larger machine may be substituted for a smaller without any additional cutting or fitting.

In this connection, it will be interesting to note that, realizing the value of space in a ticket booth, the Automatic Ticket Register Corporation has kept its face plates down to a minimum in size, and by eliminating obstructing keys, has made every square inch of its surface available for handling change.

The Automatic Recording System takes count of every ticket sold and gives the exhibitor an absolutely accurate accounting of his admissions at any time, without letting anyone else in on the secret.

The Automatic Ticket Register Corporation is to be complimented upon having accomplished a task that looked well-nigh impossible—that of so greatly improving upon all previous models of its ticket-selling machines.

3,600 Seat Theatre Is Planned for Cincinnati

Rumors that another new theatre is to be added to Cincinnati's already large colony of motion picture houses, which have been going the rounds in Cincinnati theatrical circles recently, were verified last week by Attorney Ben Heidingsfeld, who represents the B. F. Keith's interests in Cincinnati. According to Mr. Heidingsfeld the Keith interests have had under consideration for some time the erection of such a theatre with an approximate seating capacity of 3,600.

An option on the property owned by the Famous Players-Lasky Corporation, which is an L-shape proposition surrounding the Wig-

THE NEW MODEL AUTOMATICKET SELLER

At right, complete machine for three denominations of tickets, with door open to show the three magazines. Note the dropped key-shelf. Centre, the smooth, flush-face plate and the plainly numbered keys. At right, face plate lifted to show ticket-cutting mechanism and the Veeder counters.
This **U-T-E** Combination MEANS BETTER PICTURE PROJECTION

**HALLBERG**

Two-in-Series Arc Motor Generators

- Give Steady Brilliant Light
- Run Quietly
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Made in 3 Sizes
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**U-T-E** Proctor Automatic Projectors

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- 5 Years in Theatre Service
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EVERYTHING FOR THE MOTION PICTURE THEATRE EXCEPT THE FILM
Send Him Health
—His Rightful Christmas Heritage
Over 12,000 children of five years and under die of tuberculosis every year.
Can there possibly be a gift more truly expressive of the Christmas spirit than that which helps to save the lives of these innocent babies?
Give them a chance to live by helping the organized fight against tuberculosis in your community.

Christmas Seal Christmas Mail

The National, State and Local Tuberculosis Associations of the United States

---

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Official Organ of the Italian Cinematograph Union
Published on the
15th and 30th of Each Month

Foreign Subscriptions: $1.00 or 85 francs per annum
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Film Cement $5.00 per Gallon
Gelatine—All Colors
HEWS LABORATORIES
CHAPMAN DOCKS BROOKLYN, N. Y.

---

Send Him Health
—His Rightful Christmas Heritage
Over 12,000 children of five years and under die of tuberculosis every year.
Can there possibly be a gift more truly expressive of the Christmas spirit than that which helps to save the lives of these innocent babies?
Give them a chance to live by helping the organized fight against tuberculosis in your community.

Switoow's Experience with Twenty-nine Houses Went Into Planning the Kentucky

The New Kentucky Theatre
Louisville's new nine-hundred-seat picture house as viewed from rear of auditorium

The theatre is lighted by indirect lighting system, using colored lights diffused through an art glass ceiling, and is equipped with a Style 80 Photo Player, built by the American Photo Player Company.

Ventilation is provided by a ventilating plant, having two large blowers with a capacity of 75,000 cubic feet per minute. With this system it is possible to change the air throughout the entire theatre every minute.

The interior architecture is Italian throughout, and the decorations are carried out in handsome purty shades, rose and blue. All doors and other openings are draped with blue and rose velour, producing a rich and luxurious effect not often equalled even in much larger and more pretentious houses.

The vestibule and lobby are finished with imported Italian marble, and in the center of the lobby there is an elaborate chandelier, and a battery of simplex projectors.

The projection room is ten by twenty feet, with a motor generator and switch room twelve by fifteen feet in dimensions adjoining. The throw from the lens to the screen is one hundred and twenty-five feet. The projection room is equipped with two simplex machines, and the motor generators are of the General Electric 70 ampere type. An electrical re-wind arrangement is used, and all machines have Peerless arc controls.

The ticket booth is located in the center of the vestibule and has the latest improved mechanical equipment, such as change makers and ticket vendors, and the doorman is provided with a Newman automatic ticket checker.

The building is of concrete, brick and steel construction entirely, is strictly fireproof throughout, and costs $150,000 complete. It has seven six-foot exits, and is provided with all of the standard fire extinguishing apparatus required by the state laws.

Ladies' Rest Room is a Feature
A tastefully furnished ladies' rest room is one of the features of the house, and no detail
necessary to the comfort and convenience of its patrons has been overlooked.

The theatre is conducted on the popular price schedule, the prices being 20c for adults and 10c for children. It is the purpose of the management to furnish the best pictures that can possibly be shown at these rates. The films exhibited include some first run pictures, but the majority are high class specials which have previously been shown at higher priced houses, and usually appear here within six to eight weeks after their first production. The pictures shown include those of the First National Famous Players, United Artists, Educational, Fox, and Standard Film Companies.

The Kentucky is the thirtieth moving picture house built by Mr. Switow during his theatrical career, and embodies all of the highly desirable features developed in the course of his long experience. It is conducted under his personal direction, with the detailed management in charge of his two sons, S. J. and H. R. Switow. The policy of the house differs from that of any other in the city, in that it has adopted the plan of keeping the theatre light during the performances. This unique feature is accomplished by means of the unusual lighting arrangement, which consists of an art glass ceiling through which colored lights are steadily diffused, thus making it possible to secure almost any shade or tint desired to produce the most artistic effects.

Unobstructed View, A Nursery and An Elevator Are Hennepin Features

THE new Minneapolis Hennepin, Junior Orpheum Circuit, which opened its doors Sunday, October 16, cost approximately $1,200,000. The building was started nearly a year ago, and it is said to be one of the biggest construction jobs undertaken in the Northwest since the war.

A feature of the building is that the theatre proper is more than one hundred feet distant from the entrance, on another street. Hennepin Avenue is the principal theatrical street here, but as space was not available to build a house of the desired size facing on Hennepin, property was obtained on the next street, backing up to the Hennepin property. However, the entrance had to be on Hennepin, so the Orpheum people leased a thirty-two foot frontage and built a lobby one-hundred feet long, leading to the theatre. The one-way traffic system is used, with all the exits on a side street.

Elevator for Patrons

The seating capacity is slightly over 2,900, with 1,500 seats on the lower floor and approximately 1,300 in the balcony. The Hennepin boasts of the first elevator in this territory and Manager Phelps says it is one of the most popular features of the theatre. It carries twenty persons at a trip and the head usher lets them off at the first, second or third entrance level, according to the number of vacant seats.

There is also an elevator back stage for the artists, and a lift from the animal room to the stage. There are seven stories of dressing rooms, designed and furnished in the most up-to-date way, for the convenience and comfort of the performers and there is a comfortable lounge room, provided with chairs, writing tables, magazines and a telephone.

A feature which evokes favorable comment from women patrons is the nursery and children’s playroom on the second floor. Fully equipped with cribs, small chairs and tables, books and toys and with a motherly woman in charge, it promises to become very popular.

The interior walls are decorated in panels giving a tapestry effect. Deep blue and gold are the predominate colors, although rose, petal red and ivory are also used. The floor of the lobby and foyer is of art marble.

An Unobstructed View

The ceiling is suspended from huge steel girders, while the balcony is suspended by a cantilever design, thus eliminating the necessity of posts.

Simplex projectors are used in the projection room, from which there is a throw of one hundred and sixty-five feet. There is also a stereopticon in this room but the spot lights are built right in the face of the balcony and are handled from back stage.

A cove indirect lighting system, with concealed reflectors, centered in a handsome gilded dome, lights the auditorium. Gaudiness and freakishness in lighting have been avoided for the sake of patrons and not a light is visible to the audience inside the whole building.

The lighting system is controlled by two giant switchboards back stage, which are interchangeable. While one act is in progress, the lights for the next act can all be set on the other switchboard, and as both boards are controlled by one master switch, the electrician’s task is comparatively simple.

Steam Heat and Water-Cooler Air

Steam boilers form the main part of the heating system. The heat of the building is controlled by an automatic temperature control system.

The ventilating system is very efficient. The air is water cooled by water from an artesian well. Eight hundred feet deep, the building and a refrigerating system, with one hundred and twenty-five ton capacity is an added feature.

A pipe organ supplements the thirty-five piece orchestra. Despite the fact that the building

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from the expense
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decorative lamps and
COLOR HOODS
at the same time get
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effects?
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In Ticket Selling Machines
is of fireproof construction, and that the one
way entrance and exit system make it possible
for the building to be emptied in three minutes
or less, a sprinkler system has been installed
to make it doubly safe.

Newman Is Busy
The Palace Theatre of Cincinnati has pur-
chased the first of the new electric ticket chop-
pers made by the Newman Manufacturing
Company of Cincinnati.
Other recent purchases which reflect the pop-
ularity of their products are reported by the
Newman folks:
Sorg Opera House, Middletown, O., velour-
covered rope rails; Pyra Theatre, Kingsman, O.,
rope rails and brass ticket-office railing; Ma-
comb Theatre, Mt. Clemens, Mich.; brass rail-
ings, easels and door hardware, bulletin boards;
Lyric Theatre, Cincinnati, O., brass lobby rails
and door hardware; Pendola Theatre, Lock-
land, O., brass poster frames; Majestic Thea-
tre, Camden, S. C., orchestra pit railing; Palace
Theatre, Cincinnati, O., five special brass frames,
door hardware; Variety Theatre, Cincinnati,
O., brass poster frames and ticket chopper;
Orpheum Theatre, Tulsa, Okla., two illuminated
announcements boards; Ideal Amusement &
Investment Co., Asheville, N. C., sidewalk mar-
quee.

Where to Get Them
Cylinder or Hand Organ Wanted
Purum, Oklahoma.
Can you inform me where I can secure a
very compact 32-volt cylinder organ with
several tunes on one cylinder?
Or a hand organ that will stand hard use?
W. D. Tarkington.
Write G. Maserati & Co., 92 New Chambers
street, New York.

Wants Duplex Springs
New York City.
Where can I get seat raising springs, rais-
ing two seats at once.
D. B. G.
Try Duplex Safety Opera Chair Spring Co.,
Hamilton, Ont. We understand that this con-
cern outfitted the seats of the Shea Circuit with
this type of spring.

Wants Press and Outfit
Roanoke, Ala.
Can you give me the name and address of
some firm dealing in small printing presses
and outfit suitable for moving picture work.
Thanking you for this information, I am,
Very truly yours,
James P. Pruett.
Liberty Theatre.
The Kelcey Press Company, of Meriden,
Conn., and the American Type Founders Com-
pany, of New York City, who have branches
in most of the principal cities, can fix you up
with press and type respectively.

4 K. W. Electric Plant
The development of moving picture theatres
Since moving pictures were in their
infancy we have been building pic-
ture theatres. One of the first to be
built was designed and supervised by us.
And we have kept pace with the de-
velopment of this great business in
all its phases.
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Architects and Engineers
Finance Building

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The G-E Compensarc Permits Arc Adjustment Without Breaking the Circuit

THE G-E Alternating Current Compensarc is a simple, inexpensive device with many of the advantages of more costly equipment.

It saves current.
Because of high power factor and high efficiency, the compensarc will effect current savings that will pay for the outfit in a few months of ordinary operation.

It eliminates flicker.
Variation in the arc current is secured by means of a switch handle on top of the device. The current is adjusted without breaking the circuit, thus eliminating all lamp flicker from this cause.

It will not burn out.
Because of its design, the compensarc cannot be damaged by over heating even if the lamp carbons be left in contact indefinitely.

It is easy to operate.
The compensarc can be installed next to the projection machine within easy reach of the operator. Its design is compact, substantial and simple.

Compensarcs are safe, easy to operate, efficient, economical and reliable.
G-E offices or distributors everywhere.

General Electric Company
General Office Schenectady, NY
Sales Offices in all large cities 35C-57
Exhibitors Supply Co.

Report Simplex Sales

The Exhibitors Supply Company, Inc., of Chicago, exclusive distributors of Simplex products, reports the following sales of Simplex projectors within the past sixty days:

- Elgin State Hospital, Elgin; Princess Theatre, Colona; Keystone Theatre, Chicago; Majestic Theatre, Bloomington; Peerless Theatre, Kennewick; Harmony Theatre, Chicago; White Palace Theatre, Chicago; Tivoli Theatre, Mattoon; Star Theatre, Dekalb; Apollo Theatre, Belvidere; Plaza Theatre, Galesburg; Community House of Motion Pictures, Winnetka; Cor-lington and Son, Clinton; and the new Chicago Theatre, Chicago, all of which are located in the State of Illinois.

Simplex Projectors were also installed in the University of Notre Dame, Notre Dame, Ind., and the Oliver Theatre, Cincinnati, Ind., by the Exhibitor Supply Company.

Smith Changes

Earl D. Smith, formerly branch manager for the Argus Enterprises Inc., has joined the Salt Lake Theatre Supply Corp. Mr. Smith will act in the capacity of sales manager.

Picture Theatres Projected

LOS ANGELES, CAL.—Immanuel Presbyterian Church will erect building to include moving picture theatre, to cost $250,000. Address H. W. McIntyre, chairman Financial Committee.

MILFORD, DEL.—Plaza Theatre in course of construction is to be completed by Christmas. Structure represents investment of $100,000. Address owner, R. E. Lewis, Middletown.

WILMINGTON, DEL.—Visual Text Book Publishers, Inc., has been organized with $100,000 capital to produce motion pictures for visualized education, etc.

ROGERS PARK, ILL.—Louis Zahler and Vernon C. Seaver have plans by Henry L. Newhouse, 4530 Prairie avenue, for theatre to be erected at Howard Street and Marven avenue, with seating capacity of 3,000.

ROCHELLE, ILL.—Fred Hope, Belvidere, has leased building on Cherry avenue for moving picture house.

FORT WAYNE, IND.—Michael E. Hanley has purchased a site at Fairfield avenue and Poplar street for erection of moving picture theatre.

OSWEGO, KANS.—W. W. Houston, Columbus, has purchased Reel Picture Theatre and leased Grand Theatre.

Baltimore, Md.—Irvington Theatre Company, Inc., 721 Murray Building, has plans by Oliver B. Wright, 1101 Murray Building, for brick and stone theatre, 40 by 140 feet, to be erected on Frederick avenue, to cost $70,000.

GRAND HAVEN, MICH.—Charles L. Davis has been appointed manager Rivoli Theatre.

MT. CLEMONS, MICH.—Herbert L. Weil has taken over management Marcom Theatre.

GREENFIELD, MO.—Mr. C. L. Smith has sold moving picture house to C. B. Hudson.

KANSAS CITY, MO.—Fred Farwood has purchased Imp Theatre from Henry Beebe. House will reopen soon.

ST. LOUIS, MO.—N. Koplari, 5511 Pershing avenue, has plans by J. T. Craven, 906 Century Building, for one-story brick frame theatre, to be erected on Olive street between Leonard and Channing avenue, to cost $50,000.

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A necessary equipment for all Motion Picture Theatres.

To extend over sidewalk, hang under canopy, or on front of building.

Looks better than banners, can be read further.

Letters white enamel on blue background.

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any length up to 12 ft.
COMPLETE with 200 LETTERS
$150.00

2 line single face 32" high
any length up to 12 ft.
COMPLETE with 100 LETTERS
100.00

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We are the oldest Supply House in the Motion Picture Trade.

746 SOUTH WABASH AVENUE

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1237 Film Exchange for List............. 7.50
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3647 Legitimate Theatres U. S. & Can. 15.00
101 Vaudeville Theatres... 2.50

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Quick Service

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Latitude is one of the outstanding qualities of

EASTMAN POSITIVE FILM

It enables the printer to secure perfect prints from negatives made under variable conditions of light, and renders beautiful shadow detail. It is the quality that broadens the possibilities of success, saves the difficult situation and increases the average of good results.

Eastman Film carries quality through to the screen.

_Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words “Eastman” “Kodak” stenciled in the film margin._

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
to be erected at southwest corner Walton and Burnside avenues, to cost $100,000.

ST. JOSEPH, MO.—E. J. Paskay, owner Penn Theatre, has been made manager Crystal Theatre.

JERSEY CITY, N. J.—States Theatre Corporation, Siini Building, has plans by P. A. Vivaritas, 110 Fourth street, Union Hill, for three-story brick and concrete theatre, store and office building, 94 by 176 feet, to be erected at Monticello and Harrison avenues, to cost $500,000.

TRENTON, N. J.—Corner has been let for interior alterations to movie theatre at 129 East State street, owned by Novius Brothers.

ARVERNE, L. L. N. Y.—J. P. Powers, Rockaway Beach, L. I., is preparing plans for one and two-story brick and reinforced concrete theatre, store and apartment building to be erected at Alexander avenue and Boulevard, to cost $75,000.

NEW YORK, N. Y.—Stadium Purchasing Corporation has leased moving picture theatre recently completed at Third avenue and 119th street, costing $100,000, for 35th avenue and 119th Street Stadium Corporation for ten years at annual rental of $15,000.

NEW YORK, N. Y.—Ogden Amusement Company, 156 West Fourth street, has plans L. E. De Bevo, 110 West 49th street, for two-story brick and terra-cotta theatre to be erected on Ogden avenue, to cost $100,000.

ROCKAWAY BEACH, L. I. N. Y.—Jacob Goldberg has plans by Joseph P. Powers for one-story and two-story brick and hollow-tile moving picture theatre and apartment building, 39 by 120 feet.

NEWBURY, PA.—George A. Mears, 707 Diamond street, has plans by F. Arthur Rianhard, Masonic Temple Building, Williamsport, for one-story brick or hollow-tile moving picture theatre, 60 by 72 feet.

WILLIAMSPORT, PA.—George H. Bobb contemplates making improvements to one-story theatre to be erected on 221 Pine street.

BRECKENRIDGE, TEXAS.—Texas Theatre has opened.

FORT WORTH, TEXAS.—Princess Theatre has been opened by Edward Slade.

ROCKDALE, W. T.—W. C. Matson, Dallas, has purchased Dixie (moving picture) theatre. House will be renovated and other improvements made.

VICTORIA, TEXAS.—Albert Harrison has been appointed manager Queen Theatre.

DANVILLE, VA.—Southern Amusement Company will erect theatre on Main street, to cost $100,000.

HUNTINGTON, W. VA.—Palace Theatre Company will erect two-story concrete block theatre, 110 by 40 feet.

NEW BEDFORD, MASS.—Whaling Film Corporation has been organized with $200,000 capital to produce motion pictures, etc.

NEWARK, N. J.—Morris Horwitz will erect new theatre on Elizabeth avenue, South Clinton square.

THE CINEMA

No Exhibitor
Feeds Really Certain Regarding the Merits of Films or Equipment Unless He Sees Them Advertised in The Moving Picture World

No Exhibition
That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.

CLAY CENTER, NEB.—Clade Smith, Malver, Ia., has purchased Dixie Theatre.

SYRACUSE, N. Y.—Max and Mitchel Fitzger, care Happy Hour Theatre, have plans by James A. Kindall, S. A. & K. Building, for two-story brick and hollow-tile moving picture theatre and office building to be erected at 218 West Fayette street, to cost $100,000.

CLEVELAND, O.—Robert McLaughlin, manager Ohio Theatre, is negotiating for site on Huron Road for new theatre. Lease on Ohio Theatre expires within one year.

GEORGETOWN, O.—Work has been started on theatre for A. G. Markley.

SAPULPA, OKLA.—Yale Theatre Company will erect new theatre on Water street.

The Moving Picture World

Picture Theatres Scheduled to Open

<table>
<thead>
<tr>
<th>Date</th>
<th>Name</th>
<th>Location</th>
<th>Capacity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nov. 20</td>
<td>Rialto</td>
<td>Wenatchee, Wash.</td>
<td>300</td>
</tr>
<tr>
<td>Nov. 24</td>
<td>Preston</td>
<td>Tullnelton, W. Va.</td>
<td>475</td>
</tr>
<tr>
<td>Nov. 30</td>
<td>New Bridgman</td>
<td>Bridgman, Mich.</td>
<td>400</td>
</tr>
<tr>
<td>Nov. 30</td>
<td>Peart</td>
<td>Portland, Ore.</td>
<td>1,500</td>
</tr>
<tr>
<td>Dec. 1</td>
<td>Unnamed</td>
<td>Portland, Ore.</td>
<td>1,000</td>
</tr>
<tr>
<td>Dec. 15</td>
<td>Unnamed</td>
<td>Ridgefield, Wash.</td>
<td>600</td>
</tr>
</tbody>
</table>

Manager in Charge

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Aigase</td>
<td>Wenatchee, Wash.</td>
<td>475</td>
</tr>
<tr>
<td>E. F. Nutter</td>
<td>Toltonen, W. Va.</td>
<td>400</td>
</tr>
<tr>
<td>Fred Gast</td>
<td>Bridgman, Mich.</td>
<td>1,500</td>
</tr>
<tr>
<td>John Peart</td>
<td>Chestnut St, Gillespie, Ill.</td>
<td>1,000</td>
</tr>
<tr>
<td>W. Tebbets</td>
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